

The School Musician

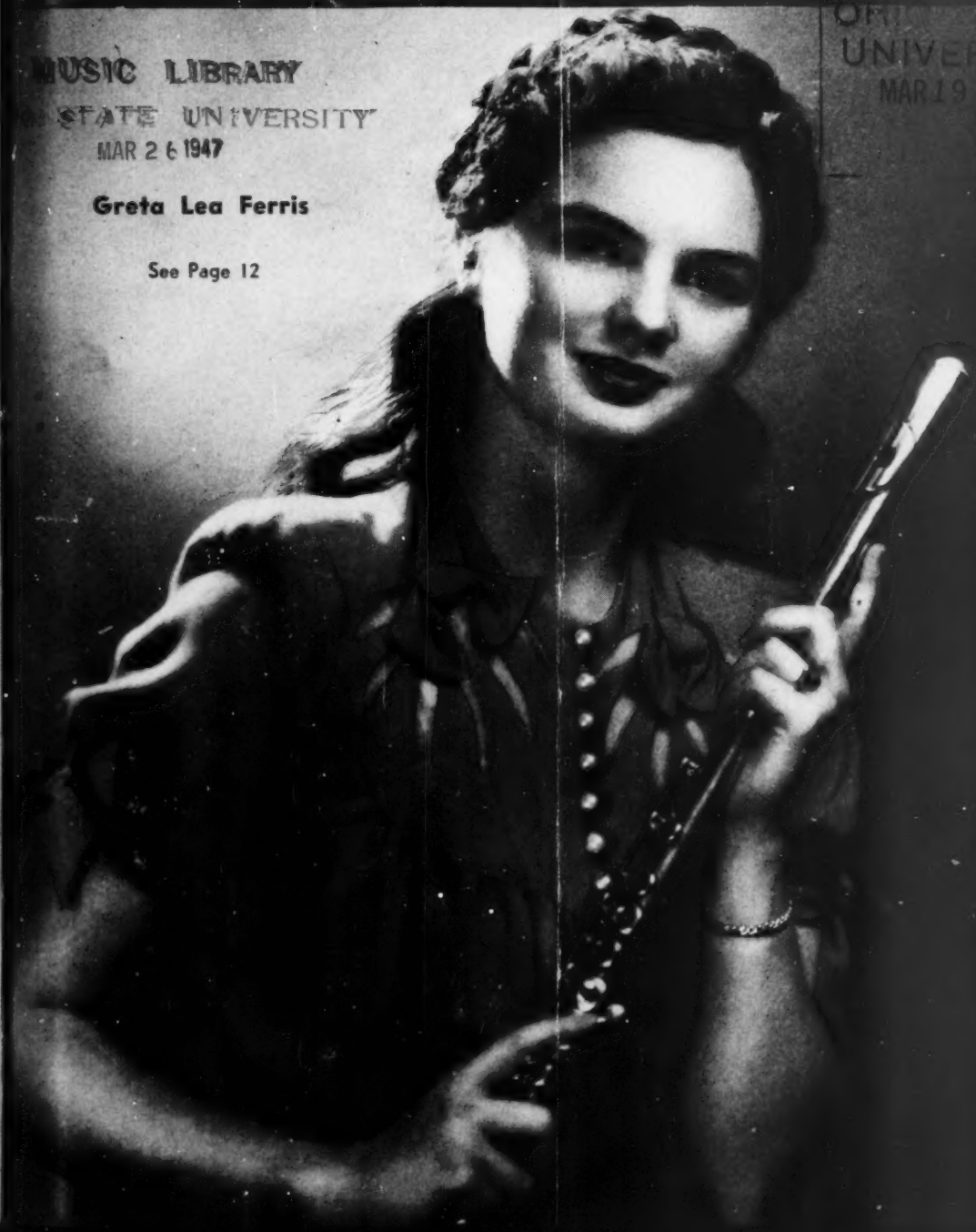
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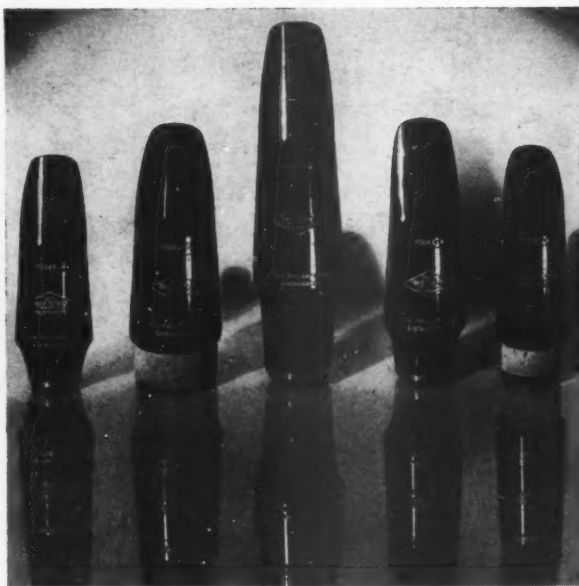
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THE AUTHOR: Mr. Goldman, noted pianist, composer, is Associate Conductor of the Goldman Band, and has conducted many world premières of original band works.

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E. S. Sanderson, Newton, Kansas

Legend has it that, during his twenty year reign as director of instrumental music at Newton, E. S. Sanderson has slowly worn a pair of indelible footprints in the high school's podium. Even those who discount such a story as mere cracker barrel chatter are prompt to admit that Mr. Sanderson has made a lasting impression on both the school and the community in plenty of other ways.

Coming to Newton in 1927, Mr. Sanderson inaugurated the instrumental program which today is recognized as one of the finest in the state. Doing all the work himself, Newton's director sends his outstanding band, orchestra, soloists and ensembles into every phase of school and civic activity.

Contest participation has always played an important role in the Sanderson system, and a careful check of the records over a span of two decades reveals a super-abundance of "Highly Superior" ratings in all phases of contest work. His band has rated in that category in every state music festival since 1941. The Region Nine National Festival has also yielded a great many awards to Newton musicians with annual regularity.

Most prized award on the school's trophy shelf was won in 1937 at the Kansas High School Music Festival, when Newton was proclaimed top point scorer in twenty-five years of competition.

Mr. Sanderson's extensive one-man program includes a concert band of 96 members, a marching band, junior and senior high school orchestras, two grade school orchestras, and brass, woodwind and string classes in each of five elementary schools.

Hailing originally from Colorado Springs, Director Sanderson holds degrees from Bethel College in Newton, Bethany College at Lindsborg, and a Master's Degree from Northwestern University.

During the summers Mr. Sanderson devotes his time to spadework, including both the gardening variety and the type responsible for the excellent musical organizations which, year after year, are one of the outstanding features of the community's life.

*"They Are Making
America Musical"*

... I take my Pen in hand ...

Why Not Study Halls
for Instrumental Musicians?

The SCHOOL MUSICIAN:

Within recent years, instrumental music has gained a more favorable position in the eyes of school administrators throughout the country. School bands and orchestras are rehearsing on school time, the musicians are getting high school credit, and these credits, within a certain degree are being accepted by colleges and universities.



Mr. Hendricks

Administrators have long felt the need for daily preparation in the so-called academic classes, and in most schools the student during his vacant periods is sent to a study hall where he is expected to make preparations for his various classes.

With music on the same level as other subjects, why not send instrumental students at least one period per day to a music study hall where they might also prepare his musical assignments for a future date? Such a study hall would actually be the music room furnished with reference books, radio, phonograph, recording device and individual and group practice rooms. A competent music instructor should be in charge to assist the student in his various preparations. With such a plan, beginning students using school instruments that are not taken from the school could get in the necessary daily practice. Other students whose parents often discourage home practice (usually in beginners) could also get daily practice. Students working on technic assignments or other type assignments, who work after school or otherwise find it difficult to find time for daily practice, would benefit by such a procedure.

In some schools where there is a full time music instructor or instructors, this plan may be somewhat in operation.

In still too many schools, the board of education thinks it has done enough when it provides a teacher and time for full rehearsal of the instrumental group, plus probably one period or so for the instruction of beginning groups. While administrators willingly provide a teacher and study hall for the preparation of other assignments, too little thought as yet has been given to needs and requirements of instrumental assignments other than outside school time. Has music really gained the place in the school curriculum that we think it has?

—Paul L. Hendricks, Director of Instrumental Music, Langston High School, Johnson City, Tenn.

• It's true, that too often students are stymied by the simple difficulty of finding a place to practice. Or have you found THE solution? Let's hear about it.—Ed.

The School Musician

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CHICAGO, ILLINOIS

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| A newspaper has a big appetite. This one is yours—and it's always hungry. Feed it with news and pictures from your band and watch it grow, and watch your band morale and performance zoom up right along with it. | |



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"Your Liberal Education in Music"

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April Forecast

Heading the list of April features is an interesting report on an experiment which points the way to universal study of music as a basic school subject. Don't miss R. H. Tampke's article on "readin', writin' and fiddlin'" in a Texas school's curriculum.

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**That fellow who used to hold
down 17th clarinet chair
in the Fargo, North Dakota,
high school band is now
in Hollywood as music director
for a major network.
Here is his own amusing story
of his years as a school musician,
with some tips for those
who want to go places too**



When he sat for this high school graduation picture, Henry Russell says, he had only vague ideas about becoming a professional musician.

I Met Her in the Second Grade and I've Loved Her Ever Since

By *Henry Russell*

**Director of Music, NBC
Western Division**

● I AM NOT ONE TO ADVISE an aspiring music student to take up the piano in preference to the violin, or suggest the oboe over the tuba, but when it comes to systems of writing music, I choose sides with great enthusiasm. Just mention the "movable Do" and watch me start looking around for a soap-box.

Not everyone has heard of this little device. The "movable Do" represents the key note; the fixed "Do," of course, is always C. When one scores in respective keys it is necessary to think simultaneously in as many as five or six keys. If you are acquainted with

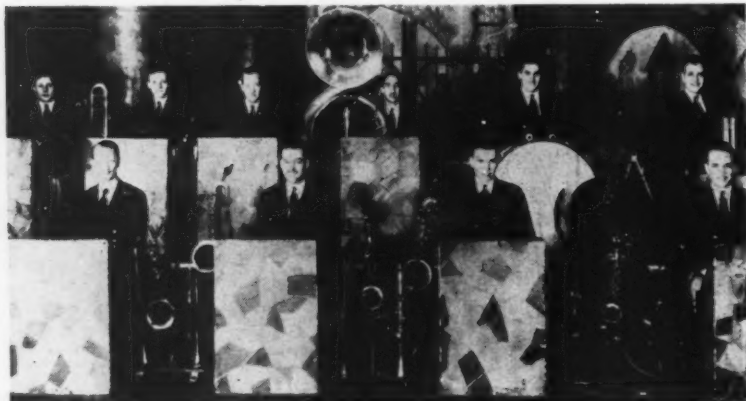
solfege, using the "movable Do," the problems of transposition vanish.

I got acquainted with "movable Do" in the second grade and though I have studied music for many years, I have

never given it up. I find it a great time-saver; I am able to write music in any number of keys as fast as I can put it on paper. And it is much easier on the mental processes—no need for cerebral gymnastics in the middle of a busy music session.

"Movable Do" has its champions in all parts of the country, though it is not in general use. To any music student, I would advise: at least look into it before resolving upon a system. At first glance, it might appear confusing, but—take it from one who was no paragon of brilliance—it is the easiest of all systems to master and its uses are limitless.

It had to be easy if I could whip it. I'm the fellow who played a clarinet with the mouthpiece upside down for two weeks before I learned better! I was nine years old then and I was offered a clarinet if I would take over a paper route. One look at the instrument sold me. Made of three materials—wood, rubber and metal—it was like nothing seen these days. I went right



Henry and his brother Morris organized this small dance band shortly after Henry's graduation from high school. Known as the "Red Jackets," they were considered red-hot. Henry and Morris are at the far right with Henry seated at the piano.

to work on it and was already getting acceptable notes when I discovered from a friend that I had the mouth-piece upside down.

By the time I moved into Junior High School in my home town of Fargo, North Dakota, I had moved into the band, too, along with my trusty clarinet. My mother, who was a first-class musician and excellent singer, had been tutoring me on the side.

I was taking piano lessons, too, though here again I got off to a very



Henry Russell today, as music director of NBC, western div. in Hollywood.

poor start. After I had taken three lessons my teacher died and I had to live down the wisecracks from my unfeeling classmates that my playing had killed her.

In high school I bought a new clarinet, resumed piano lessons and got in the high school band. It was a fairly large group for a school band then—50 altogether—and of the 17 clarinetists I held down the 17th and last chair. However, by practising day and night, by the end of the year I had the first chair and was soloist. L. C. Sorlien, head of the music department, a very fine musician and leader, directed us.

At this time I was in a small private



When he joined the high school band at Fargo, which was directed by L. C. Sorlien, Henry started out in the 17th (and last) chair of the clarinet section. Later, after plenty of "wood-shedding," he moved up to the solo chair. In the picture above of the Fargo band of that day Russell is in the front row, indicated by white arrow.

Henry Russell Olson (he later dropped the "Olson") has spent virtually his entire life in music.

He was born in Fargo, North Dakota, and took part in both band and glee club work in Junior and Senior High School. His own chronicle elsewhere on this page details his career through school and to the point where, as a member of George Olsen's band, he dropped his own last name to avoid confusion.

He left Olson to join Horace Heidt's band and remained with Heidt for five years playing the novachord, which he introduced in Heidt's aggregation.

During this period he recorded

for Vocalion, Okay and Columbia disc companies.

Landing in Hollywood, he became music director for the Andy Devine radio program, then batonned for "Fitch Bandwagon," first with Dick Powell and later with Cass Daley.

In 1946 he was asked to take over the post of NBC music director, western division, which position he now holds.

He is currently working on his Doctor's Degree in Music, but will be both student and instructor this summer, when he institutes a new course at the University of California at Los Angeles, teaching a class in writing music for radio.



As a junior at Fargo high school Henry (back row, indicated by arrow) joined the Orpheus Music Club. The club's purpose was to foster musical talent in the school.

combination, playing clarinet. One day we had to play during an assembly program. We knew only two pieces, "Clap Hands, Here Comes Charlie," and "Miss Annabelle Lee." The girl who played the piano held out for the first number, I argued for the second.

The leader couldn't make up his

mind. The girl announced she wouldn't play *anything* but "Charlie." So I stepped to the piano and took over with "Annabelle Lee." It was the first time I had ever played the piano in front of an audience and I'd completed only three lessons under my new teacher. Such callous disregard for the feelings of the audience makes me shudder today, but I collected no vegetables (probably the audience had come unprepared!), and from then on I veered more and more to the piano.

About this time my older brother, Morris, who had his own band, gave me some orchestrations he wasn't using and I immediately went into business for myself with eight members—three saxes, trumpet, banjo, drums, bass and piano. I handled the piano.

My first orchestra was called "Hank Olson's Monkeys" and our uniforms were overalls which the mother of one member bought for us all. I soon decided this was not an appropriate



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Russell, at right, with Ethel Shutta when he was with the George Olsen band. The men were known as the "Four Bachelors." It was during this period that he changed his name from Henry Olson to Russell to avoid confusion with the leader of the band.

"front" and switched to the name, "Melodians." Shortly afterward I merged the outfit with my brother's to make a 12-man combo and we became the "Red Jackets"—a slight climb in the cultural scale, you'll agree.

All this time I was in school, playing in the band and singing bass in the glee club. In my junior year the band competed in the North Dakota State championship, finishing first. I gave up the band in my senior year to concentrate on a *cappella* choir singing.

My venture with my brother and the "Red Jackets" ended suddenly when Ted Flo-Rito, one of the country's leading touring band leaders, heard us play one night and offered me a job with his band. I was 16 years old and the chance to play under Flo-Rito left me stunned—but not too stunned to accept. We toured through northern Michigan, into Minnesota, back to Pennsylvania and into Tennessee on one-night stands.

I had my fill after six months, quit and returned to high school, where in due time I graduated (though not until I made up a credit in typing!). I added to my musical instruction with four months in Concordian Conservatory of Music in Fargo.

Rather at a loss where to turn after completing school, I began teaching piano to 12 pupils, alternating with some band work.

During this period I demonstrated anew my lack of brightness by writing an entire orchestral suite for 45 men in an effort to prove a music teacher wrong! I had gotten into a big argument with a harmony teacher about parallel fifths and to show him the

(Please turn to Page 30)

IDEAS

for Improving Your B.B. MARCH Routine

Season your marching program with the spice of variety, and watch your public respond. Here are some ideas, tried and tested, to give new sparkle to your band's performance

by *Lyle Le Rette*

Director of Band
Union High School, Tulare, California

● **SINCE MORE AND MORE** high school marching bands are continuing their football half time activities indoors at basket ball games, it is becoming increasingly difficult to present an attention-getting show. This does not call for drastic changes. But it does demand a series of small changes that show growth and freshness in your music and appearance. Are you wondering how your band can add something novel in your music or appearance? Perhaps these suggestions that have been used successfully by band masters will help you.

All marching shows include letter formations. Here variety is the keyword. Have you overlooked any of these?

1. Drop confetti on the field in the shape of the letter and move band to form shield around the letter.
2. Leave the instruments in a letter formation.
3. Place the band members' hats in a letter formation.
4. Animate letters by using double files and rotate within the letter.
5. Put the letters within a shield, box, diamond or pennant form and rotate.
6. Make letters in the style of script instead of block letters.
7. Make the letters as usual but remain in a kneeling position.
8. Spell out school colors instead of school letters.
9. Move letters already formed out of the regular band formation.

Varying the Equipment

There are many possibilities to add

a little trim to band uniforms or the instruments. Choose one or more of the following ideas that appeal to you and notice the difference it makes.

1. White cotton gloves for each member. Remove fingertips where necessary for woodwind players.
2. Colorful bass horn covers with school letters.
3. Neon lighted baton for drum major.
4. Removable trouser stripes in additional colors.
5. Colored cord trimmings on snare and bass drums.
6. Miniature school banners on each cornet and trombone.
7. Battery lights on hats.
8. Neon tube lighting effects on trombones.
9. Luminous paint on equipment or uniform for special night effects.
10. Band mascot.
11. Secondary uniforms, such as cowboy outfits, native costumes or white coveralls.
12. Paint battered drums with white enamel and throw glass glitter over painted surface and allow to dry. Glitter in several colors is available at good sign shops.
13. The rubber ball end of drum major batons may be painted and covered with glass glitter as above. It will last surprisingly well.
14. Colored spats.

Something New in Music

Perhaps the most important and often the most neglected place for improvements is the music of the band. Would any of the following help to give your band that "something new has been added" sound?

1. New drum beats.
2. New "Roll Off" pattern.
3. A singing band.
4. Theme song for the band.
5. New arrangement of the school song.
6. Bet-



● Mr. LeRette

ter accompaniments for all songs sung with the band. 7. Fanfares in swing rhythm.

These musical improvements have all been tried and tested by the writer. It is unfortunate that bandmasters do not have more time to make special arrangements featuring unusual soloists and ensembles, all of which would help make the band program unique and interesting.

This review may suggest something that can be adapted to the needs of your band. A little imagination in adapting any of these suggestions will give the idea a uniqueness that will make it original with your group. It is true any change will involve extra work. But the satisfaction and high morale you and your band will experience from presenting an interesting band will be ample reward.



One of seven of the author's pupils who have placed in Division I in national or regional competition in recent years is Vernon Kriz, top-notch in the 1941 contests and present director of the championship Cedar Rapids Junior Drum and Bugle Corps.

● IN SPITE OF QUESTIONS AS TO ITS VALIDITY by eminent authorities, the present day snare drum contest is still based upon the traditional presentation of the rudiments followed with a rudimental solo, all played in standing position on a field or concert drum without piano accompaniment. The main purpose of this article is to give the prospective soloist a workable outline for presentation of these rudiments and other useful suggestions for this year's contests. Judging from the poor quality of performances in the contests last Spring and the questions that are coming to me through the mails there seems to be a need for a review of the better principles for a solo performance. The question as to the advisability of this type of contest and related discussion will be taken up at the end of this article for the consideration of both students and their directors.

General Hints

The soloist should stand and use either a field drum or at least an 8x15 concert drum on a stand. Use sticks

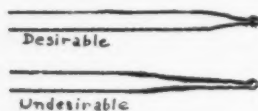


Fig. 1

POLISH for Your Snare Drum SOLO

by *R. Ariel Cross*

Director of Music
Tama, Iowa, High School

that are fairly full-cut at the shoulder, such as 2B or 19 on a 14 inch drum and a 2S or 22 on a 15 or 16 inch drum. (See Fig. 1.)

Strike the drum within an inch of the center for the best response and tone quality, regardless of dynamic markings. (Fig. 2.)

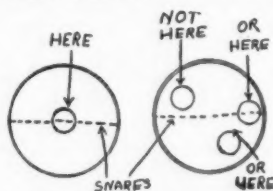


Fig. 2

Remember that volume is controlled through the action of the wrists, not by playing drum at side where not only volume but snare response is reduced and a pronounced "ring" is heard. Sticks should meet at approximately a right angle. (See Fig. 3.)



Fig. 3

Work close to the drum, raise sticks no higher than eye-level and then only with graceful, natural action.

Presentation of Rudiments

If the contest rules do not prescribe specific rudiments the student should prepare at least three, including the long roll, the flam or a flam combination, and a stroke roll or a drag combination. He should be familiar at least with all of the "13 Essential Rudiments" as listed by the National

Association of Rudimental Drummers and better yet with all 26 of them. (Remember, the men who prepared the chart had no intention of prescribing a complete course of study: they were trying to standardize the half-dozen existing lists of rudiments with their interpretive variations. However, this list is of great value when properly used.

The long roll is the most important rudiment so the soloist should allot the most time to it. In a standard five-minute contest I would give it about 80 seconds. Start with the left hand from an extended position at the rate

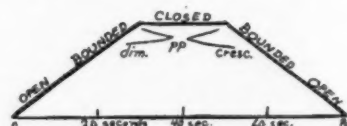


Fig. 4 (Correct solo procedure)

of about one beat per second, accent the 2nd and the 4th beats, close gradually into bounded beat speed in about 15 seconds. Close to smooth roll in 15 seconds more, hold there for 10 to 20 seconds during which time a diminuendo to PP and crescendo to FF may be demonstrated. Then open the roll

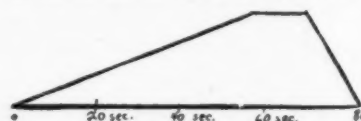


Fig. 5

gradually until beats bound openly in another 15 seconds, then continue retarding for 15 more seconds, breaking into accented 2nd and 4th beats as at the beginning. The important thing is to keep all increases and decreases gradual (Fig. 4), do not go by spurts,

**When you and your snare drum
go to the Spring contests,
you'll be in the race to win.
Here's some how-to-do-it advice
from a maker of champions,—
but you'll have to clear those
rudimental hurdles first**

(Fig. 5), nor slow down too quickly at end (Fig. 6).

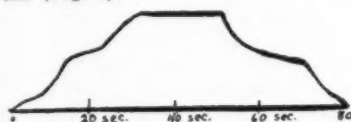


Fig. 6

The other rudiments may be done in less time, probably 45-60 seconds each. After demonstrating opening and closing of rudiments, it is acceptable and sometimes required to play the rudiment closed at march time for 5 counts.

Remember that speed is secondary to smoothness and in fact many of the rudiments completely lose their character when played too fast. Follow the N.A.R.D. Chart for standard authority on sticking and accents. All rudiments do not have to be alternated:



Fig. 7 (Long roll)

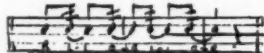


Fig. 8 (5 stroke roll)

Do not increase cadence of 5 stroke roll beyond tempo of quick march time (128-132 steps per minute.) The 7 stroke roll need not go faster than 120-124, the 9 stroke beyond 108-112.

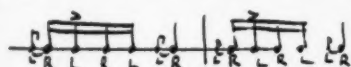


Fig. 9 (Flamacue)

The total time for all rudiments should not be more than three minutes in a five minute contest. If you can get a set of the recordings of the 26 rudiments by Charles Bessette, (Artco, New York) you will get a fine conception of how these rudiments should sound.

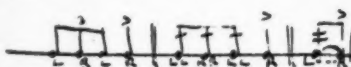


Fig. 10 (7 stroke roll)

Also note there is only one accent in the Flamacue and Ratamacue.

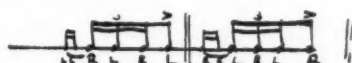


Fig. 11 (Ratamacue)

The Solo Selections

Plan changes in dynamics and tempo if none are indicated. There are certain natural points of emphasis, so find them and bring them out, just as an instrumentalist would in playing a melody. Use complete range of dynamics in logical patterns.

Speed is not essential. Most rudimental solos cannot be played faster than 120. Many were written when troops marched at 100-110 beats per minute. For example, *The Downfall of Paris* sounds best at about 112 if natural points of emphasis are brought out and the fundamental lilt of the piece maintained.

Unless you are an advanced student, avoid solos that change meter, duple

to triple, or the reverse. Keep the tempo steady during crescendi and diminuendi. This should not be construed as objecting to planned changes in tempo.

Most of the judges of high school contests are not drummers so they will not be aware of errors in sticking, faultily-placed accents, etc. Rather, they will judge you on perfection of rhythm and control of dynamics and expression. However, prepare yourself thoroughly by studying the rudiments and their interpretation, for sooner or later you will advance to a contest where the judge will be an expert on the drums and in that case the odds are good that he will have a strong rudimental foundation.

Why Rudiments Anyway?

In the May, 1946, issue of *The SCHOOL MUSICIAN*, John Noonan, eminent drum teacher of Bloomington, Ill., raised this question and he certainly had some good points. Again, in his recent book "Success in Teaching," (Schmitt, 1945), Prof. Charles Richter raised some of the same questions in his chapter on percussion. However, we should not condemn all rudimental instruction because of the misuse of rudiments by many drummers. William F. Ludwig and other rudimental authorities have for years warned that rudiments are just what the name says—*rudiments*—and the student should study them in order to understand the basis of much of our drumming. Rudiments give a technical foundation, but the teacher must insist that the student study their application to music



A "drummer's drummer," Allen Kimmy, staff drummer at WBBM, Chicago, was the author's teacher and is responsible for Mr. Cross' excellent foundation in rudiments.

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and continually strive to develop musicianship in the drummer, just as he would in any other instrumentalist. Since marches comprise the bulk of the musical literature in which most school drummers get a chance to play with an organization, they will profit very much by a conscientious study of rudiments, for these marches abound in the common rudiments, the five, the nine and the seventeen stroke rolls, the flams, flam taps and accents and drags.

It is true that a drummer can, as Mr. Noonan pointed out, learn to read them in music without knowing their names, but knowing the names and history of the rudiments adds a great deal of interest to the study of drumming, and drumming is often a dull study for the student, especially if he does not have a drummer for a teacher.

Many of the finest performing drummers of the day have had a thorough and exhaustive training in rudiments. I am thinking of Roy Knapp, Charles Owens, Ormand Downes, and Allen Kimmey to name a few, but there are dozens of others of this caliber. I once asked Downes, when he was playing with Ted Weems, what was the basis of a particularly nice beat he had just used in a sweet tune, and he said without hesitation, "Oh, a combination of two double paradiddles and a single paradiddle." No "boilermaking" here, just control which is possible through rudimentally developed muscles, and good judgment.

It is probably not the best use, from an educators' standpoint, of contest time to have the drummer present rudiments in the school contests. Rudimental training will show up, *no matter what the drummer plays*. When enough drum solo literature with piano accompaniment is available, similar to the ones already written by Jaromir Weinberger, Haskell Harr and Bobby Christian, I have no doubt that school contest committees will be glad to recommend them for contest material.

This will not hurt the "Rudimental contests," for such groups of enthusiasts as the N.A.R.D. will be glad to sponsor such contests. I will be glad to see my pupils participate in both types of contests for each has its benefits and would be worthwhile.

Our Cover Girl

Her name is Greta Lea Ferris and her flute teacher goes by the name of Rex Elton Fair, which is simply another way of saying that Greta Lea is an exceptionally fine flutist. She plays solo flute in the East High and All-City orchestras of Denver, is an accomplished pianist, dramatist and a fine student. Mr. Fair adds that she is pretty as a picture—even her own—and is destined to become a distinguished SCHOOL MUSICIAN alumnus.

Correction PLEASE

● **CLARINET PLAYING**, for the most part, in the schools is very bad. As this writer has travelled from state to state and school to school his ears have been assailed by out-of-tune caterwauling and whining in one clarinet section after another.

In a recent visit with Mr. William D. Revelli at Michigan, this expert criticized the low level of instrumental technique in the high schools, and complained about the poor technical foundation revealed by so many of the players coming to the University as freshmen.

Low Register

As far as the clarinet is concerned, it is impossible to expect good tone quality, and accuracy in pitch as long as the beginners on this instrument are exposed to the so-called "modern approach," which keeps them in the low register of the instrument for the first eight to twelve weeks.

Some of the "new" books are written by people who do not understand the instrument, its nature or its hazards, and as a result many clarinet students

are doomed to play out of tune until or unless they are fortunate enough to be corrected.

These poor, little "chalmeau kids" are so mis-taught that they play with a loose, spongy embouchure on tissue-paper reeds.

The clarinet cannot possibly be played in tune without a firm embouchure and a compressed, fast-flowing stream of air. Unless these essential factors are established at the outset in the pupils' conception, the results cannot be anything but wrong.

Clarion Register

Clarinet students should be required to play in the clarion register within three to four weeks and should be taken to "C" above the staff within six to seven weeks at the very latest. As a matter of fact, some of the best clarinet teachers in the country pace their teaching so that the clarinet student goes to high "E" within four or five weeks.

Mr. John Redfield, who was probably one of the greatest authorities on the instrument and one of the keen-

est observers in the field of technical development, insisted that each time a pupil produced a tone in the low register he should be instructed in the production of the tone played with that "fingered" position with the register key added.

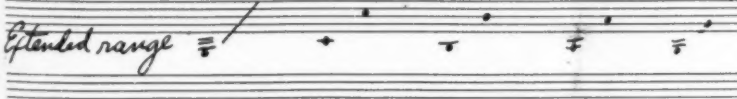
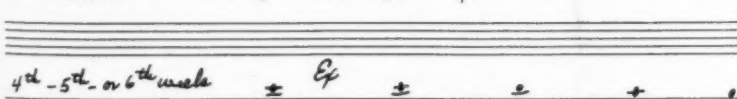
If your clarinet players are developing a thin, out-of-tune upper register which is conspicuous, then you can be sure that you are not beginning them correctly, their reeds are too soft, their embouchures are too loose, and in all probability their mouth-piece facings are too close.

Do not use any beginning book which is designed to carry your students in the low register for more than two or three weeks.

The attached illustrations are submitted to further clarify the thoughts expressed in this article.

by **David Gornston**
New York

1st and 2nd week



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BREATH CONTROL

Here's More of the "Know HOW"

***Delving further into the
all-important subject of
Breath Control,
Mr. Barto tells of
the function of the diaphragm
that vital muscle that determines
your success as an instrumentalist***

● **GOD'S FIRST GIFT TO MAN WAS BREATH.** This breath was first executed as inhalation or rhythmic increase and exhalation or rhythmic decrease, thus were automatic continuances of the breath of life. A new born baby receives this gift of natural breathing but, as one grows into maturity, improper breathing habits might be developed. This is due in most cases to excessive smoking, laziness, accidents, sickness and poor training.

Just the common ordinary procedure of deep breathing might eliminate the above bad habits, but how many persons consider their own welfare today? Deep breathing is considered burdensome by most people, yet little do they realize that serious diseases of the body might be eliminated by performing such a minor operation as a deep breath.

Deep breathing is an objective to be acquired and developed slowly. If you practice deep breathing for five minutes continuously, you will note that the sudden rhythmic increase (inhalation) and decrease (exhalation) is a shock to the lungs and you will experience dizziness. I received a letter from a band director asking, "Is there any danger or harmful effect from breathing too deeply?"

Yes, it is known that persons have become dizzy from breathing too deeply. If you continue deep breath-

ing, I suggest that you do this a few times until the lungs become acclimated to the sudden change. Continue this daily and you will notice an improvement in lung expansion and deep breathing will be entirely automatic. There is no tonic so invigorating to the body as a deep breath of fresh air.

Speaking about dizziness, the same effect has been recorded from breathing too little. The lungs require sufficient oxygen to perform their functions properly.

If you breathe too deeply while playing your instrument, you will experience a choked feeling and tightening of the muscles of the high chest and neck. This retards proper execution. If you breathe too little, your experience will be poor phrasing, faulty tones and numerous other flaws.

Another question from a student says, "I am shortwinded and I cannot complete lengthy phrases, I would appreciate your advice." Many persons are shortwinded and have little or any endurance when they perform. Persons who are shortwinded should un-

der all circumstances study and perfect diaphragmatic breathing. When you complete a lengthy phrase, you will notice a weakness directly below the breast bone and lower section of the lungs. This weak condition is negative and must be overcome. This can only be accomplished by developing the respiratory system in its entirety.

The diaphragm is the most important muscle to be developed in addition to the lungs. Muscular endurance and resistance are secondary but very important in defeating all negative forces which hinder proper execution. The science of breath control is based on the strength of the diaphragm. This muscle attracts all tension from the muscles of the neck and chest and produces a freedom of execution that only the mature and intelligent artist can enjoy. To simplify the above statement, all tone production, phrasing, interpretation and freedom of execution centers on the strength of the diaphragm to repel or release the breath regardless of the difficulty or simplicity of the phrasing, tone production, volume or any situation which might arise.

In the final analysis, deep breathing must be your objective. It has been proven that nervousness and other minor complaints have been cured by completely developing the breathing mechanism and in the end confidence will prevail.

by *Alfred Barto*

407 S. 22nd St., Allentown, Pa.

Spring Contests Announced

Greensboro, North Carolina—Issuance of the 1947 Junior Competitive Festival Bulletins of the National Federation of Music Clubs was announced recently by the Chairman, Mrs. W. Lloyd Horne, 308 Mayflower Drive, Greensboro, North Carolina. Outlining the terms and classifications of these events, in which thousands of Juniors ranging in age from approximately 5 to 18 participate annually, these bulletins are obtainable from the National Chairman and also from the Federation Publications Office, 113 East Green Street, Ithaca, New York.

Competition in 20 different types of events is announced, these including both individual and group performance. The subjects are musicianship, piano soli, piano concerti, piano ensembles, organ, violin and viola, 'cello, harp, chamber music, vocal soli, vocal ensembles, choruses and glee clubs, choirs, hymn study, woodwinds, brasses and percussion instruments, orchestras and bands, accordion, rhythm band, and original composition. Distinguished adult musicians are serving as advisors for each of these classifications. Repertoire, both imperative and optional, is suggested. Awards are certificates of merit signed by the National President.

In announcing publication of the bulletins for the 1947 events, which will be held in the spring months, Mrs. Horne reported that 39 states participated in competitive festivals in the spring of 1946. Oklahoma led in number of entrants with 786 participants. Other states in which more than 500 children took part were

Missouri, North Carolina, South Carolina, Texas and Wisconsin.

Young Composers

New York, N. Y.—Young Mozarts and Mendelssohns will have a chance for prize money ranging from \$25 to \$100 in the Young Composers' Contest sponsored by the Student Division of the National Federation of Music Clubs. The three classes of compositions eligible for the contest are 1) small orchestra, 2) string quartet, and 3) choral work.

Compositions may be submitted by writers from 16 to 25 years of age and no entry fee is required. The sponsors of the contest are interested in unearthing new talent and no works which have received any sort of professional recognition are eligible.

The contest closes on April 1st. All necessary data may be obtained from Miss Marion Bauer, 115 West 73rd St., New York City.

Student Musicians

Fort Worth, Texas—School musicians from 16 to 23 years of age are eligible for the Student Musicians Contests conducted by states and districts throughout the country. Competitions, which will be held this spring, are open to pianists, violinists, cellists, organists and vocalists. Winners in the state contests proceed to the district finals, and each state winner receives an official recognition certificate. Chairman of the contest is Mrs. Fred A. Gillette of 426 S. Henderson St., Fort Worth.

No Union Dues For School Musicians

Chicago, Ill.—High school musicians will not need to pay union dues to play in the proposed Youth Orchestra of Greater Chicago.

The Chicago Federation of Musicians (A. F. of L.), which five years ago forced a group of high school musicians off the air, gave its tentative blessing to the proposed Chicago group recently, after previously denying approval of the orchestra.

Dr. Owen O'Neill, chairman of the orchestra committee, met with the union board of directors and assured them that the high school students had no desire to compete with professional musicians.

Dr. O'Neill's plan calls for an orchestra of 100 of the best high school musicians in the Chicago area, nominated by the 200 directors in the city and suburbs. The group will give four concerts a year under a permanent director.

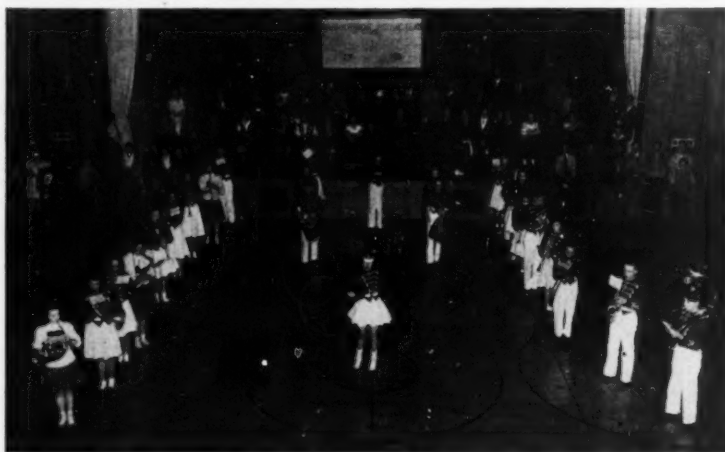
Mid-Winter Music Clinic Attracts Wisc. Educators

Madison, Wisconsin—The Annual Mid-Winter Music Clinic was held at the University of Wisconsin on Feb. 13-15, with a large attendance of educators on hand to hear concert and festival selections of the 1947 season.

Charles B. Righter of the University of Iowa conducted the band and orchestra numbers, while Noble Cain, well known choral conductor, directed the vocal selections. Readings were given of all contest materials.

A feature of the meeting was an excellent concert given by the combined band, orchestra and chorus of the university.

New Yorker's Flashy Routine Keeps Fans in the Dark



A novel halftime stunt is the one dreamed up by Helen Marie King, star majorette of the Central School of South Kortright, New York. Using a Selmer-Clark lighted baton, Helen Marie starts her spectacular twirling just as the lights go out. To a stirring band accompaniment, she puts her spinning lights through a magnificent routine, ending with a high toss-up in complete darkness! This act, coupled with the letter formations and marching routines of the band, has added greatly to the enjoyment of the basketball fans. The music supervisor at South Kortright is Loren N. Cross.

Colorado Winter Concert Helps Sweeten Band Fund

Walsenburg, Colo.—The Huerfano County High School Band gave its winter concert on February 19th. Music by contemporary composers was featured, among them Yoder, Coates, Romberg, Buchtel, de Rose, Carmichel, Bennett, and Frangkiser. Money was raised through sale of tags which ranged in price from 10 cents to \$1.00, purchasers being allowed to pay whatever they wished. The funds will be used for developing a permanent award system for band members. The band's director is Elizabeth Langguth of St. Peter, Minnesota.

Chicago Soloists Compete

Chicago, Illinois—Chicago high school students vied for rating certificates in the city's annual instrumental solo competition held in mid-February. Over 450 pupils gathered at Lane Technical High School for adjudication in all phases of instrumental work and baton twirling.

Rhode Islanders Cheer Brand New Band!



Before a proud community throng lining the field, the high school band of Westerly, Rhode Island makes its Thanksgiving Day debut. The band, directed by Herbert H. Silverman, is the first in the city's history and has made remarkable progress in a few months.

Community Boosts First Instrumental Program in Westerly School History

Westerly, Rhode Island—The thunderous roar of applause that greeted the appearance of the Westerly High School Band last Thanksgiving Day came from the hearts of a proud community. For the first time in its history the Westerly High School had a band! The sight was a thrill for oldsters and youngsters alike.

Not only for sentimental reasons did Westerly residents cheer their spanking new band. Although the 65-piece organization could reckon their total rehearsal time in weeks instead of years, they performed like veterans, and 7,000 loyal fans stamped their enthusiastic admiration.



Director Silverman

First in History

The instrumental music department at Westerly, first in the history of the city's public school system, was organized last September by Herbert H. Silverman. His achievements in organization and instrumentation since then have been hailed as little short of miraculous by school and city officials.

Starting literally from scratch, Mr. Silverman first began by scratching for enough new instruments to outfit his band. Beginning last summer, Director Silverman and a number of public-spirited citizens commenced "Operation Instrument," a high-powered offensive designed to end Westerly's instrumental drought once and for all.

The Kiwanis Club, recognizing the potential value of a band to the community,

agreed to underwrite the cost of equipment. A starting fund of \$2,000 was raised by public subscription. A neighboring high school band helped out with a concert which netted \$300. A Kiwanis-sponsored dance and two football games kept the ball rolling until the band treasury took on a healthy, green appearance.

With the instrument problem temporarily whipped, Director Silverman displayed the same vigor and enthusiasm in rooting out fledgling instrumentalists when the student body convened in September. Of the fifty-odd neophytes who commenced instruction that month, less than half a dozen had had previous experience.

Enthusiasm Does It

Catching the spark of their director's enthusiasm, the Westerly students took their instruments home for long hours of practice, and as a result the band that made its debut last Thanksgiving displayed a musical polish far exceeding their few weeks of rehearsal.

Director Silverman carries his activities beyond the sphere of the high school band, however. His one-man department embraces all grades of the school system. Grade school instrumental groups range from rhythm bands to recorders and bugle corps. The Junior High has a band and a large string class, and string development in the Senior High points to an orchestra in the near future. Only a shortage of instruments seems to keep the project from including every child in town, say civic leaders.

Praise for Mr. Silverman and his unflagging efforts has come from every quarter. Principal Charles E. Mason, the band department's greatest booster, credits the director's inspirational teaching methods for a good share of his success. "His achievements are little short of miraculous," says Principal Mason.

Kiwanis President Hollice L. Stevens, who has backed the program to the hilt, points to the broad range of Mr. Silverman's teaching activities, which include all instruments and baton twirling as well. Says Mr. Stevens, "The program . . . will

have a lasting effect on the community."

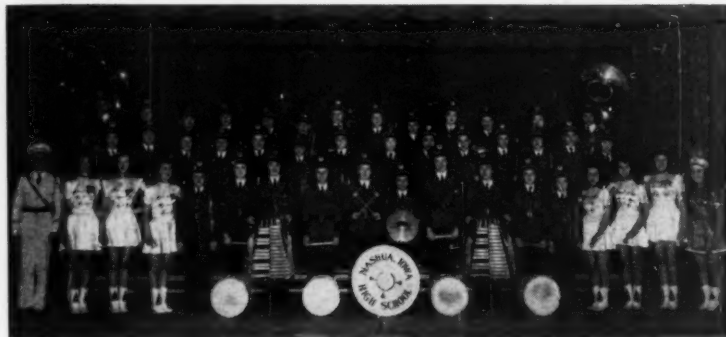
A word about the man who is Westerly's prime instrumental motivator. He's a graduate of Harvard, the New England Conservatory of Music, and a recent alumnus of the U. S. Army, having spent four years in this latter finishing school. His enthusiasm and capacity for work are a gilt-edged guarantee that you'll be hearing more of Westerly in the school music world.

Buckeye Baloneer



Don Powell's Letter-of-the-Month girl is Dorothy Brentlinger of Vandalia, Ohio, shown after she was chosen queen of a local festival in the Miami Valley. See The Twirler's Club, page 38.

Hawkeyes Land on Band Map With Army-Style Discipline



First division winners in the state marching contest for the past four years, the high school band of Nashua, Iowa, has been in existence only six years. Director Leon W. Krafft organized the group on a military basis, and competition is keen for advancement. The Nashua students draw up their own regulations, and they're plenty tough!

Students in 1st Division Iowa Band Make Their Own Rules—and Stick to Them!

Nashua, Iowa—Among other things the Tall Corn State is renowned for prize hogs, pretty girls, and top-notch high school bands. The band of Nashua is no exception and is representative of the many crack bands which abound in the smaller cities of the state.

The Nashua band, directed by Leon W. Krafft, has won 1st Division honors in the state contest for the past four years in the marching event and they have been at the top in concert ratings for the past two years. Yet six years ago the high school had no band.

Active Mothers Club

The Nashua band is blessed with an active Mothers' Club who have been responsible for the purchase of much of the instrumental equipment, including such costly items as a sousaphone, French horns, bassoon, oboes, pedal tympani, and complete percussion equipment. In addition the mothers buy medals for the bandmen each time they win a state contest, this latter item alone constituting quite a drain on the treasury during the past several years.

The Athletic Association has also showed their appreciation of the band's support by buying a complete set of uniforms for the 52-piece organization.

Military Organization

The Nashua band organization works on military principles, with the students responsible for drawing up and abiding by their own set of regulations. "We have found," says Director Krafft, "that a student does not resent a rule if he has been represented in its making."

A board of seven students draws up the band regulations at the beginning of each year, and the code for a band member's conduct is plenty tough. But the musicians have found that the discipline pays off in smoother rehearsals, less lost motion and better performance, and they enforce their own rules strictly.

Honor Points

Students advance in rank as they go along, each promotion depending on the

number of honor points earned. Ranks range from Buck Private to Major, with chevrons denoting every advancement.

Honor points are given for hours of practice, attendance, public appearances, Prescott tests passed, and the presence of a constant incentive has proved a great motivator. Demerits are ladled out for the usual military reasons, such as talking in ranks, sloppy uniform, etc. But the black marks are becoming increasingly scarce.

Mr. Krafft, a graduate of Iowa State Teachers College, came to Nashua in 1941. Prior to that he had taught at Rudd, Iowa. A 13-piece pep band greeted him on his arrival at Nashua, and he rapidly went to work to expand it into the present day band of 52 pieces with excellent instrumentation and tonal balance.

The town of Nashua is known to thousands of tourists as the location of the famous "Little Brown Church in the Vale". The band uses this theme in out-of-town appearances, forming a church and playing hymns from this formation.

NOW

Let's Hear What Your
School Band or Orchestra is Doing



The twirling corps of the Nashua band lends pulchritudinous snap to parades and athletic performances. The city is the home of the famous "Little Brown Church."

Tops Among SMs

Bettye's a "Firstster"

Belzoni, Mississippi—Be-medaled Bettye Higdon, majorette of the Belzoni High School Band, has compiled an impressive record of "Firsts" in twirling competition in her home state. She first displayed her first division talents in the 1944 Mississippi contests and has had an unbroken series of wins since then, walking off with top honors in 1945 and '46 too.



Belzoni's Bettye

Bettye and her fellow bandmen, under the direction of Mrs. Clarence Erb, have had the experience of appearing in the Cotton Carnival and Mardi Gras parades this year.

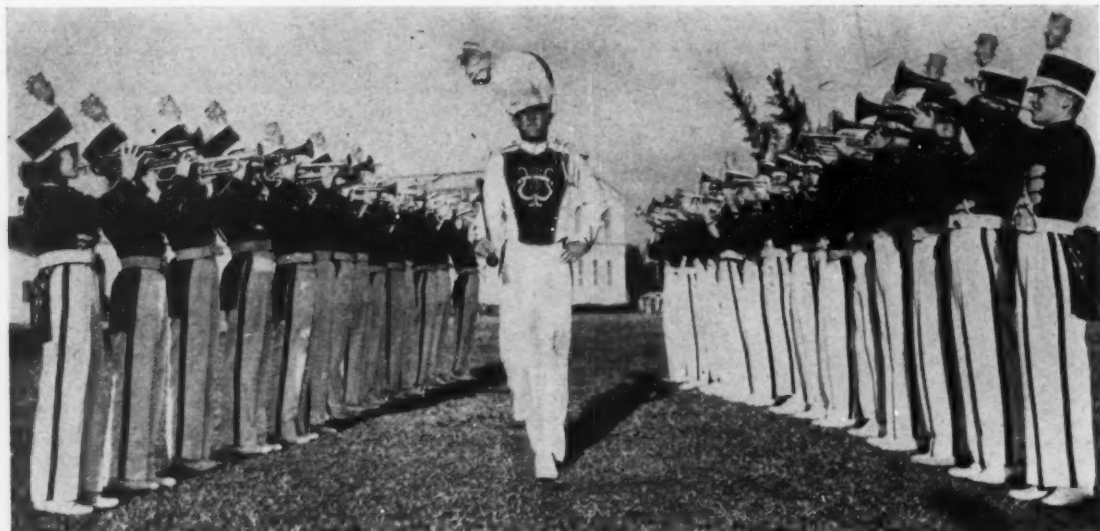
A Leader—That's Pat

Palatka, Florida — Patricia (let's call her Pat) Thompson is a little girl who's doing a big job for Major A. D. McCampbell, bandmaster of the Palatka High School Band. Pat, a sophomore, shines in the classroom as well as in her musical activities. Taking her band work seriously, she has shown real leadership ability as a majorette. "When Pat takes the band on the field," says Major McCampbell, "I relax 'cause I know everything will be perfect."



Palatka's Pat

MARCHING MIAMIANS STRUT FOR ORANGE BOWL



Strutting between a cordon of blaring cornets, Drum Major Steve Risley of the Miami High School Band reenacts his grand entrance at the Florida Orange Bowl. The "Stingarees", under Bandmaster Al G. Wright, were a feature of the New Year's Day celebrations.

Snappy "Stingaree" Band Lends Tonal Color to New Year's Festivities

By Elaine Iskin
Band Reporter

Miami, Fla.—The Miami Senior high school cornet section provided color and fanfare for Drum Major Steve Risley when he made his grand entrance before a crowd of 36,000 at the Orange Bowl game here in Miami, Fla. on New Year's Day.

New Year's eve saw 350,000 spectators watch the snappy blue and gold uniforms of the MHS band as they marched in the King Orange Jamboree parade. Other onlookers became further acquainted with the merits of the "Stingaree" band at the "Fiesta Under the Stars" Parade on Miami Beach during the holiday.

Miamians, well known for their elaborate half-time shows at football games, put on the greatest pageant ever presented in Orange Bowl history during the New Year's clash when 1,500 persons, garbed in all colors of the rainbow, covered the playing field from one end to the other.

Greatest Pageant

Miami High band as well as other local and state bands, glee clubs, majorettes, sponsors, and the Bowl queen herself combined to present this extravaganza based on the Pan American theme.

Highlight of the show came when girls in pastel formals released 1,000 gayly colored balloons to the tune of "I'm Forever Blowing Bubbles," played by the massed bands.

Orange Bowl festivities annually head the list of turnouts for Miami high bandmen. These activities plus the Kiwanis club Christmas game, football games, state and district contests, and concerts are all part of the yearly agenda for the MHS bandmember.

High School Bandmasters Move to College Podiums



This year has found two well-known Mid-west high school directors taking over on college podiums in Texas. In the upper photo Maurice McAdow, formerly director of band and orchestra at York High School, Elmhurst, Illinois, lifts the baton for a performance by his concert band at North Texas State Teachers College. Before going to York High, Mr. McAdow directed the outstanding Greenville, Illinois, high school band, which won several national championships in Class "B" competition.

In the lower photo is the smooth-sounding dance band of the East Texas State Teachers College, directed by Arthur L. Phillips, formerly high school bandmaster at Sleepy Eye, Minnesota. In his first year at East Texas State, Mr. Phillips has developed a fine concert and marching band as well as a highly popular dance unit.

Waring Conducts Educators Chorus Via Radio Program

New York, N. Y.—Music education via radio will be advanced another step when Fred Waring coaches a Utah chorus—at a long distance—for a music educators festival in the Mormon Tabernacle in Salt Lake City on March 28.

On his program in New York on that date (11:00 a.m., EST) Waring will direct his own glee club in "Dry Bones," "Sometimes I feel Like a Motherless Child," and "You'll Never Walk Alone."

Lara Hagard, Waring's choral assistant, will be in Salt Lake City with the singers of the Western Conference of Music Educators of America and will be preparing the group for the Mormon Tabernacle festival in the same selections. Waring's own arrangements will be used by the Utah chorus, and the group will have added assistance when they hear Waring's performance on the air. Similar projects are in preparation for future programs.

Pioneer U. S. Conservatory Marks 80th Birthday

Boston, Mass.—America's first conservatory of music celebrated its 80th anniversary here on February 18th.

The New England Conservatory of Music, founded in 1867 by Eben Tourjee, a true pioneer of music in this country, marked the event by recalling the struggle of its founder to implant a seat of musical culture in the United States during Civil War days.

From a poverty-stricken youth, Tourjee, who traced his ancestry to George Washington, became one of the nation's most noted personalities in the field of music education. Despite early obstacles, his conservatory became a major institution and developed many noted artists.

Brattleboro, Vermont—This city will be host to hundreds of school musicians at the New England Festival Concert on March 19-22nd. Students and supervisors attending the meeting will have an opportunity to tour many of the famous industrial plants in the city as well as enjoying a three-day social program. The Festival band, orchestra and chorus will be heard in concert on Saturday, March 22nd, following clinics for the various instrumental groups.

Hoosiers Become "Hot Shots" In Three Year Band Program



Stepping out in front of the Elmhurst band at all marching performances is this attractive majorette group. The band plays for all school athletic and social events.

By Carol Wilson
Band Reporter

Fort Wayne, Indiana—The Elmhurst High School Band of Fort Wayne, Indiana, under the able direction of Lester A. Doell reached the high point of three years when we were asked to play for the general assembly of the Northern Indiana State Teachers' Convention which was held in Fort Wayne. Needless to say it is considered an honor for any band to be asked to play for such an important event.

When Mr. Doell first came to Elmhurst in 1944, he found a band of less than 25, and of these there were few who had ever had any experience in playing in a band. He worked hard against a great many odds and finally succeeded in building the band up enough to play a concert in March of that year. He entered only a few soloists and ensembles in the District Band Contest that year and was

rewarded by having two ensembles take first and one second.

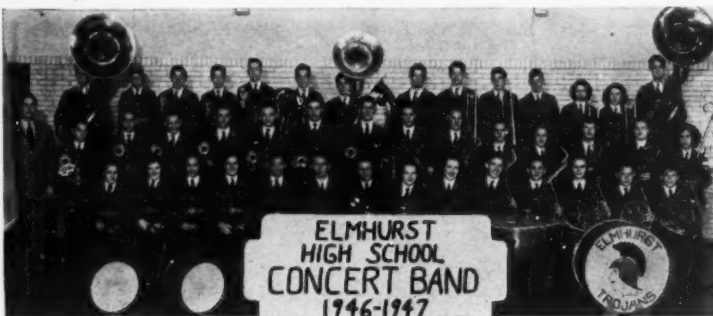
Band Grows

His second year as band director saw a band of close to 35 and by the end of the year 40. During that year the band worked hard to establish more and better school spirit by playing at every home game and one or two out-of-town games. We played special songs for the cheering section to sing and assisted the yell leaders by giving added support. We gave our annual concert in February and participated in the County Band Festival at New Haven later on in the spring. At this festival, which included all Allen County bands, we put on a marching exhibition in the afternoon and played a concert in the evening.

That same year the band entered the District Band Contest and although we merited only a second rating it gave the players needed experience and something to work on for the following year. Seventeen soloists were entered in the district solo contest and of these thirteen took first and went on to the state.

We concluded that year by playing our annual concert at the Commencement exercises. However, we continued to meet one night a week during the summer and played an evening concert at one of the Fort Wayne Parks toward the end of the summer. When the present school year started we had close to 50 enrolled in the band and we now have hopes to extend it over the 55 mark before the end of the year. Besides playing for the Teachers' Convention, we have sponsored one student concert and plan to assist the Glee Club in presenting their Christmas Cantata.

The school as well as the band owes a great deal to Mr. Doell for putting our band back on the map as one of Northern Indiana's outstanding high school bands. We hope to repay him part way by trying hard for a first place rating in the District Band Contest in the spring.



Three years under the direction of Lester A. Doell have seen the Elmhurst High School Band of Fort Wayne, Indiana, grow from a group of 25 to an impressive concert and marching organization of more than double that number. With the band's reputation spreading, the musicians are pointing for a "first" this Spring.

High School Students by the Hundreds Mass for Nebraska Educators Clinic



They do things in a big way in Nebraska. Above are some photos taken at the Fall Clinic of the Nebraska Music Educators Association which was held at Fremont. Over 800 school musicians from all over the state took part in the clinic, which featured outstanding guest conductors. In the top photo the massed band, orchestra and chorus are shown awaiting the downbeat to commence the spectacular program. Second from the top is the clinic band in rehearsal, directed by Lt. Col. Harold Bachman. The third photo shows the orchestra, which had Dr. DeRubertis of Kansas City as conductor, while in the lower photo are the 80 clinic twirlers with George Rhodes as chief spinner. Walter Olsen of Fremont, president of the NMEA, reports that large crowds attended the clinic concert.

French School of Music Bids for U. S. Students

Fontainebleau, France—Reorganized in June 1946 after being suspended for seven years because of war, the School of Music for America in the Palace of Fontainebleau, France, will again offer a summer session for American musical aspirants beginning July 1.

Applications are now being received for the summer semester according to an announcement made today by Robert Casadesus, eminent French pianist, who has been named director of the school by the Conseil d'Administration in France.

Plans are also being made to open the Beaux Arts Department of the school under the direction of Professor Jean Labatut. Professor Labatut has been associated with the School of Fontainebleau for the past eleven years as professor of Architecture.

The School of Fontainebleau, founded in

1921, has contributed to the musical knowledge of more than four thousand students in its career. With the return to peacetime living conditions in France the school looks forward to increased enrollment and its most successful season.

Iowa Band Celebrates Twentieth Anniversary

Springville, Iowa—The Springville High School Band will celebrate its twentieth anniversary on March 18th, with a banquet and a concert highlighting the festivities.

Organized in 1927 by its present director, Roy T. Schwab, the band numbers 50 members and has a proud record of success in contests and festivals throughout the two decades of its existence. The band has won eleven first division ratings in state and district competition in the last thirteen years.

Philipsburg to Be Host to Pennsylvania Festival

Philipsburg, Pennsylvania—Philipsburg High School will have the privilege of acting as host to the Pennsylvania School Music Association's Central District Band Festival on April 4-6.

The musical organization will be composed of 185 musicians from 30 high schools of central Pennsylvania. Guest conductor for the festival will be Pierre Henrotte of Ithaca College and the New Orleans Symphony Orchestra. A native of Belgium, Mr. Henrotte was formerly conductor at the Metropolitan Opera House in New York and is in great demand as a guest conductor.

John Manner of Philipsburg is chairman of the Central District Festival.

What's the News?

Flash—

Address Your Letters to the School Musician News Room

By Muriel Hewitt

Kearney, Nebraska—All 57 pieces of the high school band submitted, with pleasure, to an early morning tune up on February 3 before furnishing the entertainment for the Teachers College meeting. Successful meeting; fine entertainment.

Yankton, South Dakota—Sioux Falls high school band members and their conductor Arthur R. Thompson tuned in on the taste of all when they presented their diversified program at the Yankton high school auditorium February 9th.

Wymore, Nebraska—With their talent showing the Wymore high school band greeted their public in the high school auditorium on February 13 and scored another "win" on their activity card. The 65-piece organization is directed by R. C. Cummings.

Chadron, Nebraska—The Chadron high school band concert (February dateline) Roy Peterson directing, ranked high in audience appeal.

Yankton, South Dakota—On February 16 the school auditorium was the scene of a public program and basket social sponsored by the Gayville High School Band. \$60 clear profit marked the success of the activity. Cash will be used for entry fees and equipment for the district music contest to be held here in April.

Stanton, Nebraska—A combination of skill and showmanship met those attending the high schools' annual winter band concert. Band Director—John Abart.

Howells, Nebraska—Highest regards to Supt. J. A. Shimonek and his fine musicians for every minute of the City School's Annual Winter Concert.

Vermillion, South Dakota—Proceeds from Washington high's recent concert were given over to the Vermillion high school band uniform fund and upped it considerably. Arthur R. Thompson directs the highly praised Washington musicians. The Vermillion high Band Booster Club sponsored the concert.

Alliance, Nebraska—The string clinic held in the city auditorium January 29 and 30 supplied a wealth of information for those attending. Players were the combined string orchestras of the Alliance and Scottsbluff high schools. Emanuel Wishnow, of the Nebraska University faculty acted as guest conductor.

Huron, South Dakota—Marches by Bailey, Sousa and Romberg were rendered by the Pierre high school music department at their recent concert which was second in a series of four. John Adams directs the group.

Wahoo, Nebraska—Directed by Ralph Granere, the Wahoo high school band and Boys Glee Club gave an excellent concert last month which was highly endorsed by the large audience attending.

Michiganders Ready to Spread That Clarinet Marmalade



The clarinet section of the L'Anse Township High School Band of L'Anse, Michigan, is an important cog in the seventy-piece symphonic concert band directed by Lewis L. Jacobs. Although the total enrollment of the high school numbers only 275, the music department boasts a concert band of 70, a marching band of 50, a junior band of 45 members and an orchestra of 65 members, all directed by Mr. Jacobs.

Hoosier Band "Raises" 13-Ton Curtain at Concert



The high school band of West Lafayette, Indiana, is not one of the largest in existence, but it looked even smaller than usual posed in front of the huge 13 ton asbestos curtain of the Purdue Hall of Music. Director Marshall Howenstein was invited to present a band concert as a "curtain raiser" when the Indianapolis Symphony Orchestra gave their annual childrens' concert recently. The brief program was thoroughly enjoyed by the young audience and solved the problem of keeping the children quiet while they assembled for the concert of the symphony organization.

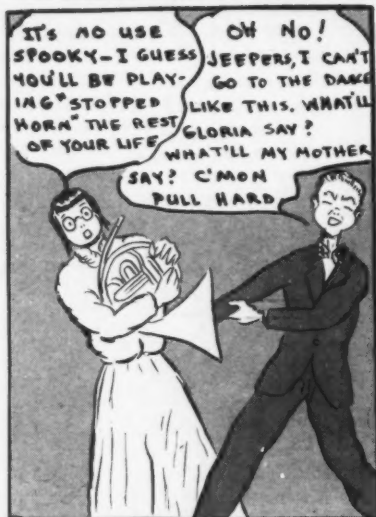
Excellence Paramount in Luverne, Minn., Band Program



An outstanding band of the great state of Minnesota is the Luverne High School Band from the city of the same name. Active in school and community affairs, the band has given two successful concerts this year which included a wide variety of selections with a blending of classics, marches, and novelties. Roy C. Snyder is director of the Luverne band, and has also organized an excellent school dance band.

POCO POINT

by John Harpham



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The Double Reed Classroom Bassoon . . . Oboe

By Jack Spratt
Old Greenwich, Conn.

Imports and Frankie Boy

The picture for new oboes and bassoons becomes brighter every day. Oboes from France and Italy have been coming through for some time and early in February the first new bassoons from Czechoslovakia arrived in New York. Prior to this a surprising number of new and used bassoons were brought into the country by returning servicemen. With the arrival of the new instruments the prices on used oboes and bassoons is leveling off. Manufacturers in Europe are faced with shortages in everything, and the manufacture of bassoons was particularly held up by the need for rubber liners that are inserted into the bore of the wing joint and one side of the butt joint.

The new bassoons are from Kohlert and Riedl in Graslitz and are twenty-four key models with hand rubbed varnish finishes, as they can not obtain the lacquer to make the finishes preferred in this country. E. K. Riedl is plant foreman at Kohlert and there are rumors of his being deported to Germany. If this happens it will probably not be fatal as there always seems to be someone to take most anyone's place, however skilled, and no doubt this bassoon will go on just as the Loree oboe has for the last twenty years.

This first shipment also includes some contra-bassoons that are badly needed in our many newly formed Community and Symphony orchestras about the country. Some models are the low C and some the low B flat.

Prices are high due to the inflation in the countries where the instruments are produced and the cheapest bassoon is a little under \$600, which is about on a par with a few new American made bassoons I have seen advertised. The oboes are about on a par or a little higher than our present American instruments. There will be a big demand for these instruments, as the school music supervisors realize that to keep two adequate players on the oboe and on the bassoon they must at least have four of each instrument. Two of each in the high school grades and two of each in the lower grades working to take the place of the graduating students. Usually best results are obtained by giving the instruments to students having previous experience on clarinets.

Interest in Double Reeds

Interest can be aroused in these instruments by a little special attention to the students playing them, such as interviews in the school paper, small ensembles where they get a chance to be heard as well as seen, and the pointing out that many of our modern orchestras, Elliot Lawrence for example, use and feature the oboe, bassoon and English Horn extensively. Very often more can be done in promoting these instruments with dance recordings than with the material usually found in school collections. In all probability the student will never purchase an instrument of his own after leaving high school due to the cost, but he likes to feel that he is playing something special and just a little harder than the average player, and not that he

has been handed the school's white elephant. Another strong point, especially for hard-to-convince parents, is that there is a demand at college for oboe and bassoon players and scholarships can often be obtained on these instruments that make possible a college education where otherwise it might not be available.

At today's prices many supervisors shudder at the thought of trying to get four oboes and four bassoons out of the school board. Many are lucky to get one of each that is serviceable. In smaller systems it is best to try for two of each. In this case the supervisor should avoid having all four at the same stage of development, where he loses all four at

one time, making a period of lean years and fat years in the double reed section. On limited budgets it is often possible to start beginners on cheaper instruments, holding the better ones in the upper grades as prizes to work for.

Sinatra Wields the Baton

I would like to call your attention to a new album of Columbia records. Frank Sinatra conducts the Columbia String Orchestra augmented by a woodwind quintet and harp. The composer is Alec Wilder and the pressings are: "Air for Bassoon", with Harold Golzer as soloist; "Air for Flute", Baker as soloist; "Air for English Horn", Mitchell Miller as soloist; "Slow Dance" with string orchestra, woodwind quintet and harp; "Theme and Variations", also for the last named combination. These two last numbers are on the modern swing side and make easy listening for teen-agers. Also you should not overlook the powerful influence over these same teen-agers that Sinatra wields. The fact that Sinatra is interested in music other than "Dream Boat" is a case in point for your jazz-struck students.

The Alto and Bass Clarinets

By Thomas C. Stang

1104 Fernwood Ave., Toledo 7, Ohio

"Mr. Fix-it" Rides Again

"Mr. Fix-it", eh? Armed with your trusty little screwdriver, you do more damage in a few twists of the wrist than can be undone in several hours of careful adjustment by a skilled repairman. Nice, shiny little weapon, isn't it? You just itch to try it. Sure, those adjustment screws on your alto or bass clarinet can be turned in or out of their sockets. You say that you only turned one or two, and then just a bit. In most instances you might as well have taken them completely out and thrown the adjustment screws away, for all the good they are doing.

Tucked away in a compartment for questionable miscellaneous items in the case of your alto or bass clarinet, one usually will find a screwdriver. For the untrained, it should have a tag affixed: "Hands Off". That screwdriver was included for use by those who know how and when to use it.

Adjustment screws were placed on your alto or bass clarinet at strategic contact points on the mechanism's moving parts to afford a ready remedy for improper closing of keys resulting from wear, climatic effect on the pads, or a sprung rod or key. For practical purposes, these adjustment screws can remain untouched, indefinitely. Unless one's instrument is in poor mechanical condition, the wear factor will be negligible. If the instrument, like many today, is old, and has seen long periods of hard usage, the key rods may be worn to such an extent that the pads never close exactly on the previous impression. Adjustment screws can not alleviate this condition.

Key Rods

The first step in removing wear from key rods would be the installation of new key rod pins. This serves in minor cases of wear, where the mechanism in question is a solid rod. When new end-pins have been installed, and there exists considerable end-play, possibly accom-

panied by an oscillating movement, the instrument should be entrusted to a competent repairman or to some factory service department. New rods can be installed which will make the mechanism like new, or perhaps short end sections can be silver-soldered to the existing mechanism rods.

Obviously, such work requires the talents of a skilled woodwind mechanic, as both the cutting away of the old rod, and the fitting in of the new end section is not the sort of thing intended for novices.

Tubular key rods are a bit more difficult to remedy, and in this instance again, the adjustment screw is not intended for a cure-all. A skilled mechanic can remove the present worn tube-rods, and replace with new tubular sections, which have pins minutely fitted.

A Job for Mechanics

Cork sections are common on contact points of the alto and bass clarinet's key mechanism. These should be cared for, and replaced when needed by someone who has a knowledge of their intended function, and can fit in such cork pieces that will not cause the mechanism to be out of alignment. Wear will often cause these cork contacts to be crushed, allowing some lost motion in the mechanism. This lost motion can be taken up by adjustment screws, IF the one making such adjustments understands the desired mechanical condition, and is not guilty of over-adjusting.

Screwdrivers are essential to woodwind mechanics and should be used by such individuals. Alto or bass clarinetists, particularly students, who have not thoroughly mastered their instruments should not attempt mechanical adjustments, for shortcomings in their performance might readily be some basic inability, rather than an instrument shortcoming.

(Acknowledgment for the basic thought of this article is made to Mr. J. O. Thompson, Manager, The Pedler Company, of Elkhart, Indiana.)

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By Dr. John Paul Jones
Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma



Bass Drums and Traps

Many interesting things come from the general discussions during these clinical meets and not the least of it comes from the drummers. Among the topics and questions to be continued from the last installment are those pertaining to the triangle, bass drum and cymbals. Of course, these instruments are not of the lesser importance by any means. If we do not consider the tympani I am sure the bass drum would be the most important. With the tympani we are able not only to do rhythmic passages with the drum but also play them melodically. In other words, here is a drum capable of playing both rhythm and varying pitch.

One drummer at the Oklahoma A. and M. band clinic asked: "What is the importance of the bass drum, anyway?" Without the last word "anyway" I would have felt better about the question, but with the word "anyway" I felt that there was some doubt as to there being any importance. If the latter be correct, let me state that the bass drum is all important, and a good bass drummer is hard to find and difficult to replace. The bass drummer first learns that his instrument does have some tone quality, and that tension must vary from day to day in order to maintain the proper tone. Some drummers definitely attempt to tune the bass drum to a certain pitch, many use the low F. This may be to the extreme and the possibility of arriving at a real pitch tone may be remote although some say they do this all the time. I am convinced that the bass drum can be tuned to a good, round, full tone which may correspond to a tone in the lower scale register. However, I would be more concerned with the roundness and fullness of the tone rather than with the exact pitch. Try to tune the drum to attain this round, full tone and not the hard, dull thud so often heard. The size of the bass drum has much to do with this. A good concert size will be approximately half as wide as the diameter. Power and show may be had in a large diameter, but quality will come with the depth.

How Big is a Drummer?

On the other hand some bands have only one bass drum. To be sure this is not the ideal situation, but it is one that can not be helped. Should this be the case, both concert size and the size of the marching drum must be considered—yes, even the size of the marching bass drummer. The size of the concert drummer is not so important in relation to the size of the drum as is the size of the marching drummer for here he must both carry and play and this increases the difficulty.

The bass drum is important as a basic rhythm instrument—the bass drummer is even more important, so if you are a bass drummer or if your director wants you to be one, please take it as highly complimentary. Practice long on keeping a steady rhythm—use the metronome. Practice on syncopated beats using the

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metronome also. Learn to determine at what number of beats per minute various speeds may be. Learn to count in different speeds, and learn at what speed you can count. If you can time yourself, say, one beat every second (ten beats in ten seconds) you will be able to hold a tempo of sixty beats per minute. Double this and you have the army marching tempo of 120.

Perhaps the surest way is to learn the proper speed for one certain need such as 128 beats per minute for a march—then by varying this you can easily arrive at approximately the desired speed. An artistic trick is to hold the tempo steady once we arrive at the proper speed. This is, indeed, an art appreciated by all directors.

The Eternal Triangle

The triangle came in for its share, a discussion induced by certain desires on the part of the directors for the triangle sound. The triangle is too often played as if it were a fire alarm when in reality it is supposed to be delicate and light in sound. This point was touched upon some months ago, but its repetition will not be amiss. Generally when the drummer sees the triangle coming up in the distance he reaches for the first thing at hand with which to hit it—usually the butt end of the snare drum stick.

Such use is amusing, but does not serve the purpose. It would be far better not to use the triangle at all. The best beater I have found is a ten-penny nail—cheap and plentiful. Keep several of them around and at least one on the trap table then strike the triangle very lightly and delicately after seeing that the triangle is hung so that it does not turn around and cause an extra ring after being struck. This happens so often when the triangle is hung from the music stand by one string. Use two strings slightly separated, and the triangle will not turn sideways. Strike the triangle on one of the inside corners near the angle—never beat it on the outside straight edge.

Next came the cymbals. There are two kinds of cymbals ordinarily used: the Turkish and the Chinese. Common American brass cymbals are available but are not practical due to their poor tone quality. Their cheapness would attest to this quality. The Turkish cymbals are ideal for both concert and parade work as we all know. Because they are rich in overtones they not only blend well but can furnish plenty of power when needed. The tone of the Turkish cymbal has a tendency to die away immediately after the cymbal is struck.

This is not so with the Chinese cymbal which has a tendency to build up in tonal power before the dying away starts. For this reason the Chinese cymbal is of little value for concert playing or on the march but is highly valuable for certain cymbal crashes where tremendous intensity is desired.

The Chinese gong is not to be confused with the Chinese cymbal. They are two different instruments and serve two different purposes. I make this statement because at one clinic a drummer volunteered to bring in a Chinese cymbal but brought in a gong instead. Too much confusion in the knowledge of these traps leads to playing the wrong effect, thus sometimes giving the hearer the wrong interpretation.

Perhaps next time I can tell you of my trip to Barnsdall, Oklahoma, where it was my pleasure to be guest conductor during their band concert. Until then, may I know what you are doing in your school?

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The Clarinetists Column

Allan Hadley Bone

Duke University, Durham, North Carolina

Last Call for the Practice Club

Hello again. . . . And do I get your card right now enrolling you in our CLARINETISTS' PRACTICE CLUB? If you have not yet sent your name to me do it today, *provided* you practice one hour per day—every day. Include the following information: (1) Your Name; (2) Year in School; (3) Name of School; (4) Time of day you practice; (5) Have card signed by your Director and one Parent. Your one hour of practice per day

will, of course, be in addition to time put in school organizations. The names of our CLARINETISTS' PRACTICE CLUB will appear in the APRIL issue of *The School Musician*. Several schools are well represented. Better get your name in today if you want to join our club of hard workers.

Instruction Books

Last month I listed several instruction method books for the first year student. I hope you are saving our Clarinetists'

Columns for future reference. Who knows, one day you may be on the teaching end of your clarinet. You may want to check back on some of the points we have covered this year as an aid to your future work either as a teacher or as a fine clarinetist. How about keeping our columns together in a notebook? For you more advanced players who have covered the first year materials suggested in our last issue, here is my suggested sequence of study materials.

Second Year

If you have been carefully guided and have worked hard during your first year of study you will have completed any of the single instruction books which began your study of clarinet. If you undertook a book such as Langenus, Klose, Lazarus Book I, you will probably need to spend a good part of this second year with that same book. Remember: Learn your fundamentals of *clarinet technic*—tone production, fingerings (including essential alternate fingerings) and of *musical theory*—note values, rhythms, key and scale patterns thoroughly. Progress slowly and carefully. Don't pass up this opportunity to learn the fundamentals. Now is the time you are expected to be new at the game. Soon, after playing two or three years, you must be able to play with full knowledge of the fundamental technics of your instrument and of the elements of musical theory.

Study Materials

Rubank Series—Intermediate Clarinet Method; Belwin Series—Clarinet Book II; De Caprio—Book II, pub. Remick; Universal—Follow-up Method for Clarinet by James & Pease.

The above books cost approximately one dollar.

Solo Material

"Twenty Classic Favorites"—for Clarinet and Piano, by Carl Richter, pub. C. Fischer. (Finest collection of truly musical solos of moderate difficulty I have yet found. Excellent material for home or public performance. I have used this book frequently in solo appearance. Some of the solos are too difficult for the young player.) "Langenus Clarinet Repertoire," Clarinet and Piano. (Very suitable for the young solo player.) "Premier Amour," by Verroust, pub. C. Fischer.

Third and Fourth Years

If you have worked consistently you will now be ready for the more advanced study materials found in our traditional clarinet method books, part II. You will, by now, realize the need to concentrate upon the acquisition of a solid technical foundation. You will see the advantages of establishing the scale, arpeggio and interval patterns in ALL keys as a permanent playing background. I especially recommend the following books:

Study Materials

"Langenus Clarinet Method—Part II," pub. C. Fischer, as well as the following: "Lazarus Clarinet Method," as edited by Simeon Bellison, pub. C. Fischer; "Baermann-Langenus Division III," pub. C. Fischer. (Excellent scale, interval, arpeggio studies in all keys.)

Suggested Supplementary Material

Perier—"20 Easy & Progressive Studies," pub. A. J. Andraud (has been hard to obtain during war); Kroepach—"147 Exercises for Beginners," pub. C. Fischer.

Solo Materials

"Twenty Classic Favorites" (continued, see second year); "Langenus Intermediate Solos," pub. C. Fischer, "Indian Mother Song," "Commuters' Express," etc.

Third year students—Solos chosen from Clarinet Solo Training Material as listed in School Music Competition-Festivals Manual, 1943. Can be obtained by writing NSBOVA, 64 E. Jackson Blvd., Chicago. Cost, \$1.00.

Four-year students—See contest solos listed in last month's Clarinetists' column under Medium Difficult, (Grade IV). You should enter solo contest in your own District and State for the fine experience you will gain.

Fifth Year

This year will no doubt find you to be either a Junior or a Senior in High School. You should have the basic technics of your instrument and the rudiments of music theory completely at your command. You should know the following elements of musical technic so well that they are automatic to you—a part of your subconscious, habitual responses:

1. Know chromatic scale fingerings thoroughly and be able to apply them from low E to high G at the rate of 4 sixteenth notes per metronome beat of 132. You should play the scale ascending and descending without a break and on one breath. Sound high G once only. Practice slowly at first and work for accuracy of chromatic fingering and extreme smoothness throughout.

2. Know your scales and arpeggios of those keys whose key signatures fall between four sharps and four flats. Be sure to consider major and minor equally. Remember: Many schools—colleges and universities—base their scholarship awards in music on your knowledge and fluency in playing of these scales and arpeggios.

3. Memorize and play with technical and artistic understanding some one of the solos listed in our column last month under Grade V. It is most hopeful if you can study the chosen solo under a teacher who can show you the way to an artistic and musicianly performance. Don't be satisfied with surmounting the technical problem alone. Go ahead; work for expressive, musical interpretation. If you do this you will set yourself apart from most of your fellow competitors, since an awareness of the elements of musical playing as applied to your chosen solo is seldom heard in contest performance. By working out a musical interpretation of even one solo you will be well on your way toward becoming an artistic performer.

4. Be sufficiently aware of the fundamentals of music—rhythmic reading, key signatures, tempo indications, dynamic indications—as to be able to apply them at first reading to a solo or organizational piece. It is your responsibility to sight read with considerable fluency. You must keep pushing yourself to ever more severe tests of your reading ability. The best way of acquiring facility as a sight reader is to read lots of new material just for the sake of getting through it without breaking down. Take a reasonable tempo, not fast, and make yourself go through the whole piece without breaking the tempo.

Study Materials

Langenus Book III, pub. C. Fischer; Baermann Book IV, pub. Cundy-Bettoney; Rose Studies—Book I, pub. G. Schirmer.

Solo Materials

To be chosen from last month's list of Grade V solos.

Sixth Year

Your teacher or director is fortunate if you are still in high school. If you are, you are one of those upon whom the responsibilities of maintaining the musical and disciplinary standards of your organization fall most heavily.

You should assume a position of leadership in your organization. You owe much to your Director if he has brought you up musically. You can be a great help to him in maintaining a high standard of discipline in your organization; in conducting sectional rehearsals; in teaching, often privately, those who are beginners or intermediates on your instrument.

All of the elements of musical technic mentioned under the Fifth Year are, of course, objectives in this Sixth Year. You should be continually striving to polish and refine them. Remember: Next year you may be in a university where the competition is extremely keen. By the

way, this is the year in which you come away with that first division in the State Solo Contest.

Solo Materials

Again to be chosen from last month's list of Grade V solos.

Time to sign off. . . Remember: Save your columns; there may come a day when you can put them to good use. Remember: Enter that District and, we hope, State Solo Contest. It will be worth all the effort involved in experience to you. Remember: Next month our list of members in our PRACTICE CLUB comes out. Let's have your name today. See you next month and how about a note from you sometime?



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We Knew Him

Allan H. Bone

Durham, North Carolina

● THE TIME WAS MIDNIGHT, the year 1935, and the tall clarinetist from West Madison, Wisconsin, had just finished his final performance in the National Solo Contest. When the bleary-eyed judges announced the final results to 150 tired contestants, the tall youth, Allan Bone, found himself in 2nd Division. "I've never gotten over it," he says.

He might have given up music then and there had it not been for the inspiration given him by his high school director, Richard Church. Mr. Church, one of Wisconsin's outstanding directors, encouraged Allan Bone to continue in music, figuring, no doubt, that a lad who could win three firsts in state solo competition, sing the bass lead in two operettas, and set a city record for the mile run (it stood for twelve years) could not go far wrong in anything he undertook.

Once started on the right road, Mr. Bone went earnestly about the business of collecting the necessary degrees, a B.M. from the University of Wisconsin and an M.M. from the Eastman School of Music. He played solo clarinet in the university's band and orchestra and was president of the band in his senior year.

During these years he studied under a series of noted clarinet teachers, and he rates Leopold Liegl, now at Emporia, Kansas, Teachers College, as being the greatest help to him. Gustave Langenus also gave him great encouragement and some advice which Mr. Bone took to heart. Al-



Today, as director of the fine band at Duke University, Mr. Bone is rated First Division on all counts by his fellow directors in the University field.

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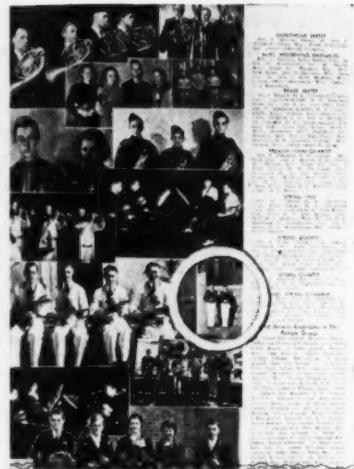
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... WHEN



In the June '35 issue the **SCHOOL MUSICIAN's** clarinet columnist rated only a small cut (circle) as a 2nd Division winner in the National Contests.

though he could surely succeed in symphony work, Langenus told him, the satisfactions are greater in the field of education.

After graduating from Eastman with honors, Mr. Bone went to Southern Illinois Normal University for three years as band director, where he sponsored successful clinics and staged marching demonstrations with a 700-piece band.

Mr. Bone has spent summers at the University of Wisconsin, and at the Egyptian, Interlochen and Transylvania Music Camps as instructor and soloist. This summer will be his busiest, as he plans appearances at Ohio Wesleyan; the Egyptian Music Camp; the Brevard, N. C., Festival; and a teaching stint at the U. of Wisconsin clinic, where he will also work toward his Ph. D.

At present Mr. Bone is director of band at Duke University and, as no reader of **The SCHOOL MUSICIAN** has to be told, an inspiring and knowledgeable writer on the clarinet. He has conducted "The Clarinetist's Column" since last September.

Some of his greatest musical experiences have come in playing ensembles with celebrated performers in concerts on the Duke campus, notably the famous cellist Maurice Eisenberg, and the Pasquier string trio. Mr. Bone is studying the cello, and his major ambition is to conduct a first rate university orchestra.

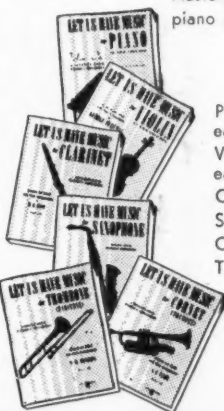
Although that 2nd Division rating back in '35 still rankles, Allan Bone hasn't let it slow him down. As an educator, instrumentalist and personality he's strictly 1st Division.

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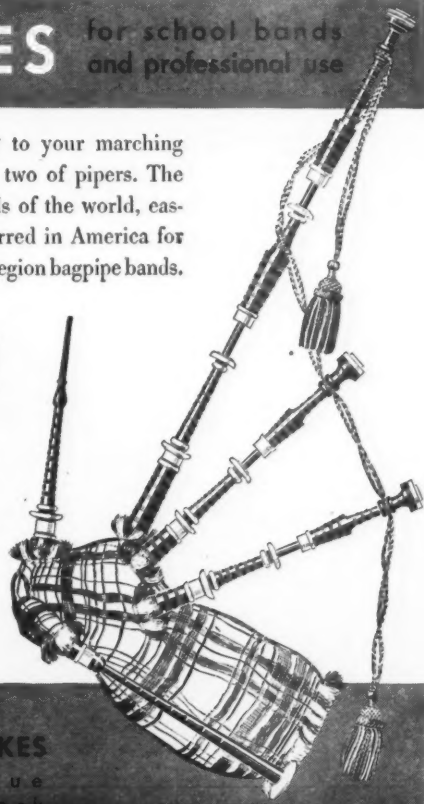
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False Fingerings

Many, many times it becomes very necessary for a flutist to resort to these "short cut" fingerings. Often such fingerings are erroneously called "harmonic fingerings". More often than not, such "short cuts" in fingering are merely those used for the common trill.

Below, you will find some passages to be played very rapidly, and such as these are to be encountered in nearly every program. To play them "Vivace", with the regular fingerings is impossible except for a few real freaks like our former good friend, the late Arthur Brooke, formerly of the Boston Symphony Orchestra, and even with his great facilities for fingering, these excerpts would probably sound more pleasing should he have resorted to such fingers as we are about

I Met Her in the Second Grade and I've Loved Her Ever Since

(Begins on Page 8)

error of his ways I wrote the piece based on parallel fifths for 45 men and running eight minutes.

When North Dakota State College put on its annual musical show the following year the directors asked my brother Morris (then a student there) and me to work on it. The College had always previously used established musical productions, but that year Morris and I wrote an original book, lyrics and music, in which was incorporated my composition on parallel fifths. It had a piano solo running through it, which I undertook to play as well.

That show, which we titled "Sky High," was the only original production the school ever staged. Whether or not that can be regarded as a criticism of our work I wouldn't know.

The urge to go out with a band came over me once more and my brother and I joined Ted Weems' outfit, later switching to George Olsen. It was here that I lost my original name of Henry Olson and became "Henry Russell." George, Morris and I mutually agreed that three Olsons to a band were too many and I chose my middle name as a handle. I never got around to swapping back.

So you see the "movable Do" works on names, too!

to describe. That he did so on many occasions, we know.

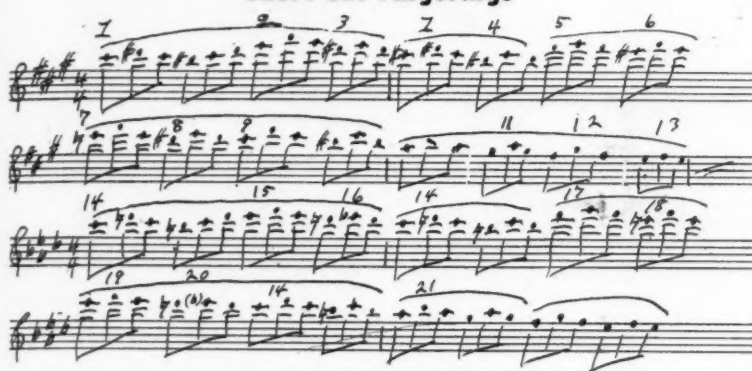
Below, you will find a trill chart covering the fingerings to be used. These fingerings are numbered to correspond with the numbers written on the study.

Lost Letters

It was on February 2nd that I left the University of Colorado with a pack of letters that had been sent to me at that address. Most of those letters had to do with the "Let Me Answer Your Flute Questions" column in *THE SCHOOL MUSICIAN*, BUT—while enroute to Denver,

I stopped along the road to help folks that were in need (owing to a terrible automobile accident) and when I returned to my car I discovered that some thief (of the lowest order) had taken advantage of the situation and had stolen my bag containing the aforementioned letters. One had to do with finger charts and trill charts, one about a leaky head-joint, another young lady was concerned because her contest solo was much too long. Anyhow, if anyone has written to this column and gets no response, won't you please write again?

Short-cut Fingerings



Trill Chart

Open C# Trill both Tr. Keys Use regular E Tr. Thumb
Use 2nd finger on 1st Tr. Key #2 2 #2

Rep. D# (All keys down) Tr. 3 left Trill same as rep. fingering 3 #2 4 #2

Rep. F# Tr. 1 left Rep. fingering For rep. Tr. come back with 1 right. 5 #2 6 #2

Rep. E Tr. with Thumb 7 #2 8 #2

Same as #2 9 #2 10 #2

FF rep. Tr. G# Key E rep. Tr. 1st right 11 #2 12 #2

Rep. C Tr. 2nd Tr. Key Eb rep. Tr. 2 left 13 #2 14 #2

D rep. Tr. 2nd Triller Key F rep. Tr. Thumb 15 #2 16 #2

E rep. Tr. 2nd Tr. left Same as #15 17 #2 18 #2

Same as #16 19 #2 20 #2

Ab rep. but with Thumb on Bb Key Tr. 2 left 21 #2

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String Quartet Literature

There is a gentleman, whom I admire very greatly, who calls string quartet playing "the greatest indoor sport."

Those who have played quartets extensively and have learned the rules of the game will excitedly endorse the phraseology. The only reason this sport does not have more devotees is simply because so many people have yet to try it!

Here in Ann Arbor one is constantly amazed—yes, even a little awe-struck—

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Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

at how many university professors there are who do not belong to the school of music faculty and who are completely at home among the mazes of the string quartet. In fact, quartet sessions are a common thing here, and the exhaustive knowledge of this field of music literature possessed by many of these gentlemen is a real thrill to the music practitioner.

A short time ago one of the leaders in this sport put an ad in the local newspaper requesting calls from people who were interested in playing quartets. The result shortly thereafter was an evening musicale in which everyone participated. Twenty amateur enthusiasts had a marvelous time playing together such works as the Corelli Christmas Concerto and one of the Bach Brandenburg concerti. Later in the evening, several smaller groups played regular string quartets, and the eventual result was that several quartets were formed which are now meeting regularly to play together. Violists and cellists finally had been "discovered" by the violinists who never need discovering.

The basic purpose of this article is to call attention to some of the literature available now as an introduction to string quartet playing.



Miss Elizabeth Green, your inspirational columnist on strings, has a cogent message this month for all students who are interested in playing of string quartet literature.

It is now possible to participate in a string quartet of some form or other starting with the completion of six to eight months study on the strings. Literature can be found from this point onward in an unbroken sequence for the ensuing ten years of string study!

Ensemble for Beginners

The easiest thing I know of for string ensemble is a little set of pieces called "Junior Fiddlers Three" written by Charlotte Ruegger (published by Gamble Hinged Music company in Chicago). This little booklet is for three violins and piano, and the third violin part is all open strings. It also is a wonderful little set of pieces to use when one wishes to combine his advanced students with his beginners, as an inspiration to the beginner. By teaching the first and second violin parts to the second and third year string students — grade-schoolers meant here—the beginners may be invited to participate with the advanced group by giving them the third violin parts. This type of participation a few times each semester is an excellent morale-builder.

There is a little set of pieces for violins with cello by Suter, the titles of which include "They Parade," and "They Dance the Minuet." These are excellent and are usable with second and third year students in the grade school.

Then there is the wonderful Polychordia String Library, obtainable from Galaxy in New York. This library of publications is an English series. It comes in dozens of volumes at all levels and includes material usable at the end of the first year of playing, such as the things in the "Kathleen Album", continuing again in unbroken sequence straight through Junior and Senior High School levels and even to such professional-level things as the "Charter House Suite" of Vaughn Williams and the exquisite "Three Pieces" by Dunhill. On the Junior High level a

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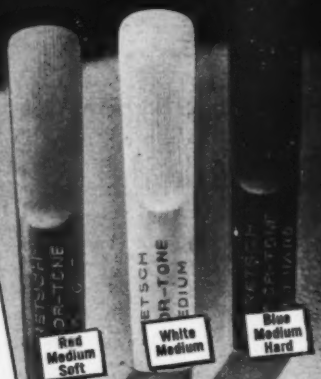
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very fine collection is those found in the "Gollywog Album" of this series, and for Senior High "The Stanwell Album" is par excellent.

One little book which finds supporters on the Junior High level is the Fox publication entitled "Violin Quartets." It can be done with or without piano, and is good teaching material for getting the quartet novice to play in tune in the tonic-dominant harmony.

There is a vast literature for two violins beginning with the Mazas "Twelve Little Duets," Opus 38, books one and two, which are excellent for Junior high students and are likewise very fine for the teaching of sight reading. An unique edition of these is the one put out by David Gornston in New York. It gives the student drill in reading all types of manuscript writing, each duet being hand-written and photostated, no two of them in the same handwriting.

On the advanced level, we have the "Duos Concertantes" by DeBeriot, three concertos for two violins unaccompanied. And, the Duos by Spohr will bear much acquaintanceship.

A newer publication in this field is the wonderful little book entitled "Music for Two" and printed by Music Press. Unique in this book is the Sonata in Canon Form by Telemann where both violins read from the one part, the second player coming one measure behind the first throughout the entire three movements of the work. It is utterly charming music and great fun to play. (This music can also be done on two flutes or two recorders.)

"Upside Down Music"

Another bit of musical fun about to be released is the "Fiddle Sessions" which has as its arranger Livingston Gearhart of the Fred Waring company. This book is for two, three and four violins and the one book includes music for all of these combinations. It is definitely senior high level, and has some very excellent high-spots. For example, the "Upside Down Duet" by Mozart in which one player reads the music just as is customarily normal, and the other player turns it upside down and reads it in that direction. It makes a remarkably (and need I say musical?) piece of writing.

Another piece in this book is the Jazz canon. And incidentally, the book has several numbers in the modern "popular" style. Here is a chance to get some syn-copating experience.

Probably the most thrilling work in the book is the "Hopak" of Moussorgsky done for three violins, and very nearly of college calibre technically.

There is no piano part for this book, and some of it is playable by junior high students.

Lastly, may I mention the most wonderful book of all—the real introduction to genuine String Quartet playing? It is the second volume of the Mozart quartets, obtainable through Kalmus publications. We have known of people purchasing volume one of the Mozarts, finding it very difficult, and giving up on the whole thing. But the volume two is the compilation of Mozart's earlier writings for ensemble. It is filled with delightful and easy quartets, and includes among the latter works the quartets for flute, violin, viola and cello, and for oboe, violin, viola and cello.

The step from this to the two volumes of Haydn, then the volume one of Mozart, the Opus eighteens of Beethoven, and the Schubert works is practical and achievable.

Most of all, have fun!

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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Big Sandy, Montana, Public Schools



Showing how French hornists get that way, here are three shots of Horn Columnist Cox as, left, trumpeter and, center, baritone in the Columbia High School band of Montclair, N. J. At right as hornist in the University of Michigan band. At other stages of his career Mr. Cox tried piccolo, clarinet, trombone and mellophone.

See Here, Mr. Cox!

Where do French Horn players come from? We know all about the success stories of little prodigies whose families required hours of practice. Don't hand us that old "stork" stuff; we never get school horn students dropped down our chimneys!

French Horn is an instrument of hidden qualities. It took me a procession of instruments, certain satisfying experiences on each, and willingness to suspend loyalties and aptitudes for each of them as the new test was developed.

Your star hornist for contest and graduation is probably playing some other instrument in your outfit right now. He or she will materialize as a hornist if the experiences on French Horn are satisfying. Did I say to offer a slippery E-flat or F single horn with afterbeats to play for music. What do you think?

Your future *real* hornists will be attracted to the French Horn, not assigned. You must attract them by a safe-sounding horn playing flowing music. Furnish a B \flat French Horn, either a single B \flat with 3, 4, or 5 valves, or a double horn in F and B \flat to be used in B \flat thumb-valve position. Circulate this B \flat horn in the cornet section, giving some suggestions to the players on horn embouchure and use of the hand in the bell. This horn can be used to "save" horn cues from desecration by the cornet instrument, yet cover the regular 1st horn from calamity or reinforce him. It can be used for anything a B \flat instrument of light, sincere, dramatic quality can be used for.

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detail of correct playing at each try. He will be trying to transfer his general music experience to the French Horn—details come later. Keep referring to his familiar instrument. Eventually you can show him how to read F and E \flat music on this B \flat French Horn. (Can't you?) You aren't going to rush this new hopeful onto "peck" parts until he has sold himself on the new instrument. (Are you?)

Use his old method book (familiar music is generally good music to the subject) if it lends itself. The range of a sax method, clarinet method, cornet method, will fit the B \flat Horn if taught as a treble clef baritone. A concert-pitch bass clef method will fit if taught as a bass clef baritone. After rehashing favorite exercises and tunes tackle a French Horn method.

Assuming the treble clef baritone pitch is being taught, secure Eby Scientific Method for French Horn, Jacobs publisher, the "complete" method, roll up your sleeves and start to edit the volume as follows:

Begin with Lesson XII, C—open tone. Teach compressed mouth corners, dropped lower lip, on this and Lessons XIII, XIV, XV. In Lesson XV write "valves 1-3" (play it flat).

Refer to Breath Control and Inhaling-Exhaling exercises if the tone lacks steadiness and solidity. Refer to photos on use of right hand; position No. 1 is most helpful, only hold the fingers together, fingers not touching bell at all. Illustration O should be overdone—the student should hold the horn even closer to the body if possible.

Continue with Lessons XI, valves 1-3 (play it flat), X valves 1-2, IX, IV, III, II, I, V valve 1 (play it sharp), VI (play it sharp), VII, VIII. (Correct Lesson I, No. 10, measure six, and Lesson IX, No. 10, measure four.)

Page 60, lesson on staccato tonguing, for low tone review. If the tongue makes the tone difficult to repeat successively on lowest tones, then stick to these measures until they respond. This hastens the development of horn embouchure.

Page 113, lesson on low tones. When exercise 8 is reached, that and succeeding exercises can be completed only by double horns (or 5-valve single B \flat horns), using F fingerings from 1, chromatically downward to 1-2-3, then returning to B \flat horn open (or using successively 1-2-4, T-1-2-4, 1-2-3-4, T-1-2-3-4, T-1-2-3-4 played flat with hand and lip, then open is reached). The same plan applies to exercise 21 to 26.

Page 110. Lesson on High Tones. These should come readily, as speed is no object at present. Check the embouchure at any time by reviewing Page 60, and Pages 113-114. High tones should be gotten principally by use of wind pressure, with as relaxed a lip as produces a pleasing tone quality. (Disregard any reference to B \flat horn, double horn, etc., in the instructions.)

Adapt the Fingering Chart as follows: Add these three tones, F, F \sharp , G. Now develop the seven tones C \sharp , D, D \sharp , E, F, F \sharp , G. Check embouchure by returning to the same tone two or three octaves below after each high tone is played.

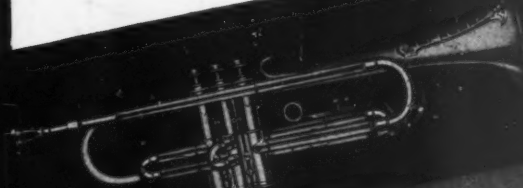
Explore the book as technical problems are met in actually playing band, solo, and ensemble music. Apply the plan for reading E \flat and F parts by reviewing Lessons I to XV in the same order previously introduced.

Recordings of B \flat horn instruction will be sent you C.O.D. at cost, if you will send two level 6 $\frac{1}{2}$ -inch Presto record blanks in plenty of cardboard, with fresh wrapper which can be reversed and readdressed to you.

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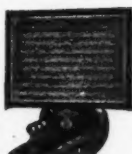
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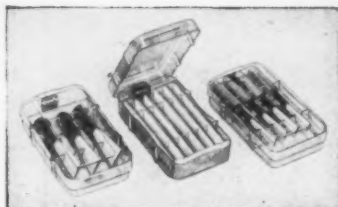
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Accordions in the SCHOOLS

By Anna Largent

213 Williams St., Aurora, Illinois



Plan for Concerts Now!

Now is the time to plan your Spring accordion concert or recital, and to make it successful will mean careful and earnest work on the part of the teacher. Let us consider the reasons for giving a concert or recital.

The first and main object is to give the pupils an opportunity to appear and play for public appearance. No better stimulus is offered to the pupil's work, and nothing will stir a pupil more than the knowledge that he will get a chance to demonstrate his ability in public.

Parents enjoy hearing their own children play and usually choose teachers who give recitals and concerts, in order that their child can perform before the public. Then the audience must also be entertained, so pupils must bear in mind that their solos must be well prepared, and that they do not "stutter or stumble" in their pieces.

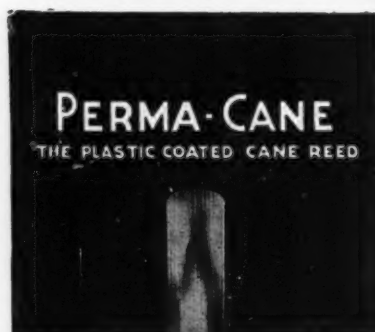
The teacher really has a task, as selections of solos for each pupil should fit the pupil in his physical attainments, and mentally and emotionally as well. Many times it is a difficult problem to select the right solo. Take a pupil about 15 years of age, who has a large hand and is slow mentally and physically and with little finger consciousness. It would be unwise to give that pupil a solo with a lot of runs and arpeggios, but a slow piece with big, sonorous chords would be ideal. This applies to recital pieces only, as throughout the year each pupil should have many types of pieces in order to develop all styles of playing. Then choose the recital piece that best suits his personality and his grade and ability, never too difficult, so that absolute justice can be done to the piece, the pupil and the teacher.

Stage Deportment

The pupil should be instructed in stage deportment. He should stand or sit a few seconds to give himself a chance to think and get set before beginning to play. He should never rise or take a step

before he has completed the last note; then he should take a bow and leave the stage, walking naturally. He should never act as though he were in a hurry to get it over with, for if he acts and seems pleased to play before an audience, strange as it may seem, the audience reacts in the same way.

Pupils should practice carefully, avoid repeating or stuttering over false notes, be very accurate in rhythm, interpretation, and acquire poise and balance.



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Teachers who give concerts and recitals feel that this is the best possible way of making the accordion more easy to practice and to play. Advancement will be much more rapid if the pieces have been selected to fit the personality. There should be plenty of variety on the program, such as solos, duets, trios, quartettes, ensembles and the full band.

The heartache every teacher experiences is that, no matter how much planning and work was put into a concert or recital, there are some groups who come just in time to hear the pupil or ensemble they are interested in perform, and then leave at the end of those numbers.

Finally the pupil who makes progress in his studies and strives to be accurate must have confidence in playing before an audience, ability to do his full part in band and ensemble work, be able to memorize solos, harmony and musical history. He should avoid getting the "big head," unless he has a big repertoire at his command of the finest works in accordion literature. How often teachers have seen a bright music career ruined when a pupil gets to feel too superior.

The Question Box

Question: I am a teacher in a small grade school and have been asked to organize an orchestra, but have had no experience. I am at a loss to know what to do with the following: three accordions, two violins, one Eb saxophone, one trumpet, one guitar, one bass viol and piano. What music would you advise using, as none are advanced? *Miss Louise R.*

Answer: The instrumentation you have will give you a fine start. I would advise regular orchestra folios, such as used in every school orchestra. Look for material with accordion parts. At the present time I am working on a graded list of solo, band and orchestra numbers suitable for instrumentation such as yours.

Question: I have an advanced pupil who came to me recently, having moved here from another city, who plays very well but has never studied any scales. I make all my pupils memorize their scales, the major minor, chromatic and chords. Am I right? *Michael R. V.*

Answer: Scales and chords are the foundation of an accordionist, without which his music career will flounder. To devote a part of each lesson to this study is to lay up a valuable and necessary resource. Be sure to assign a part of the lesson to memorizing scales, arpeggios and chord formation.

Question: I try to be a very good teacher, but have several careless pupils who have music ability, for they can sing nicely and have good pitch, but when it comes to playing their accordion they act as though they are not interested, play their notes aimlessly and incorrectly, do not like to practice and still say they love their instrument. Their mothers do not want any other pupil to get ahead of them. What shall I do? *Shirley J. M.*

Answer: Spend a considerable part of the lesson period in drilling them on how to practice. Have the pupil read every note of a new assignment, count out loud, stop them whenever an error occurs and make them play the entire assignment all over again, playing each hand separately, until notes and time are thoroughly learned. Above all the mother must cooperate and be made to understand that practice can become a regular habit. If the pupil is given a definite time for home practice, soon it will become a daily habit routine. Make the pupil strive toward the one big objective of the year, the Spring Recital.

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March, 1947

Please mention *THE SCHOOL MUSICIAN* when answering advertisements in this magazine

37



These six top ranking members of the Ellensburg Twirling Club, all high school majorettes, are left to right, Duane Nordstrom, Joan Wales, Joyce Murphy, Virginia Trosky, Dawn Evans, and Betty Fuehr.

The Twirlers' Club

By Don Powell

505 North Poplar St., Ellensburg, Washington

Contest News!!

This month opens the Twirlers' Club's big contest, which will, in June's issue name the Club's DRUM MAJORETTE OF THE YEAR!! June's issue of THE SCHOOL MUSICIAN completes the publication term until school convenes again next September. So beginning NOW, I want you to dig up the best photograph you have of yourself IN UNIFORM, then sit down and write your complete twirling history, high-lighting the following points: a) The length of time you've twirled. b) Your outstanding performance THIS year. c) The biggest moment of your life as a drum-major.

Remember, get this news in as soon as possible! YOU may be named "THE DRUM MAJORETTE OF THE YEAR"! Send all material to: Don Powell, Ellensburg, Washington.

Letter of the Month

This month's outstanding letter comes

from successful seventeen year old majorette of the Buttler Township School, Dorothy Brentlinger, of Vandalia, Ohio.

Dorothy began her career seven years ago as a country girl with a "rigged-up" home made baton. Dorothy's advanced knowledge comes naturally—she taught herself from watching others and using her own "imagination" as a teacher. Dorothy has hundreds of hours of practice to her credit and the records show not a minute was wasted. A senior now, Dorothy has been drum majorette of Vandalia schools for the last five years. She was chosen leading majorette at the beginning of her junior year. Dorothy terms this the most important event thus far in her life.

Because of her outstanding performances, Miss Brentlinger was requested to enter a local contest sponsored by the Miami Valley Sportsman Association — the winner to rule as queen at the annual Annie Oakley Day celebration. To make a long story short, Dorothy won out over



fifty other high school and college girls and was chosen queen! Along with this honor goes the title of "Miss Miami Valley of 1946."

The photograph on p. 18 shows Dorothy shortly after she was crowned queen. Dorothy states, "Twirling has held my most pleasurable moments through elementary and high school years, and I shall never forget them."

The director of the Buttler Township High School Band is Mr. James W. Hopkins.

Good luck to you, Dorothy, from the members of the Twirlers' Club!

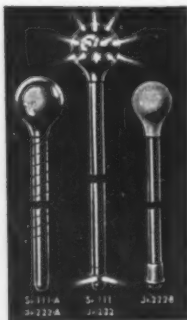
Routine Baton Twirling

This is the last preliminary routine baton twirling diagram. This is worked out exclusively for a basketball floor performance. It can consist of three or more twirlers. Now to avoid repeating myself, I suggest you refer to Decem-

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ber's issue for detailed instructions on
routine baton twirling performances.

Next month's issue of *The SCHOOL
MUSICIAN* will feature three advanced
diagrams of basketball drill performances
all at once. They will be designed so
either the twirlers or the entire band
may perform on the basketball floor or
the football field.

Under-The-Arm-Flip

This is the first in your off-the-record
twirling instructions. By that I mean the
twirl is used to a great extent univer-
sally but is not required for contest judg-
ing.

This particular rudiment has been dia-
grammed and instructed for either a right
or left hand execution.

Precede this execution with a figure
eight. After practicing the figure eight
in its correct position in front of the
body, swing the baton to your right
side, knob end first, then allow the shaft
to slip through the hand, placing the tip
end of the baton closer to the palm, as
seen in Diagram No. 1. Now instead of
going back into a figure eight motion,
swing the baton in front of you with
your hand at the tip as you would with
the Wrist Twirl, as seen in Diagram No.
2. The knob end of the baton, however,
should be on the right side of the hand
instead of the left for this movement.
Without interrupting the motion of the
baton, allow it to swing under the arm
(being sure to keep your elbow straight
out from your body) all seen in Dia-
gram No. 3.

The baton swings under your arm and
over your shoulder. It will be hard to
explain how the baton will come back in
front of you after the flip, but with five
or ten minutes practice you will under-
stand the technique of this movement.
The baton should go straight over the
shoulder and not at an oblique. Do not
toss too high until mastered. Be sure to
toss so the baton will fall straight into
your right hand as seen in Dia. No. 3.
Proceed immediately into the figure eight
or wrist twirl upon completing the move-
ment.

This completes the "Under The Arm
Flip". Remember that correct practice
makes perfect.

Club of the Month

The Ellensburg Twirling Club! This
month's outstanding club of the month
ranks second in the Northwest, topped
only by Portland's Journal Juniors (No-
vember's Club of the Month).

This club was organized seven years
ago by Yours Truly, and since that time
the knowledge of its existence has pro-
moted the organization of numerous clubs
like it throughout the Northwest.

Ellensburg's Club members have earned
themselves recognition by their perform-
ances which have heightened the atten-
dance at their shows by thousands.

Ellensburg's Twirling Club has, since
1940, changed its policy of membership
a great deal. During the first year our
members elected officers, with the major-
ity of president votes going to Lyle West,
and V. Pres. honors going to Miss June
Wyatt. There is, however, only one of
the club's original members remaining in
today's organization, fifteen year old Dena
Phare, whose twirling technique ranks
among the top in the nation. Shapely
Dena will compete in district and state-
wide twirling contests during her next
year of schooling—and will go, we're
sure, to national competition.

The club today, however, has no elected
officers—only the instructor and two top-

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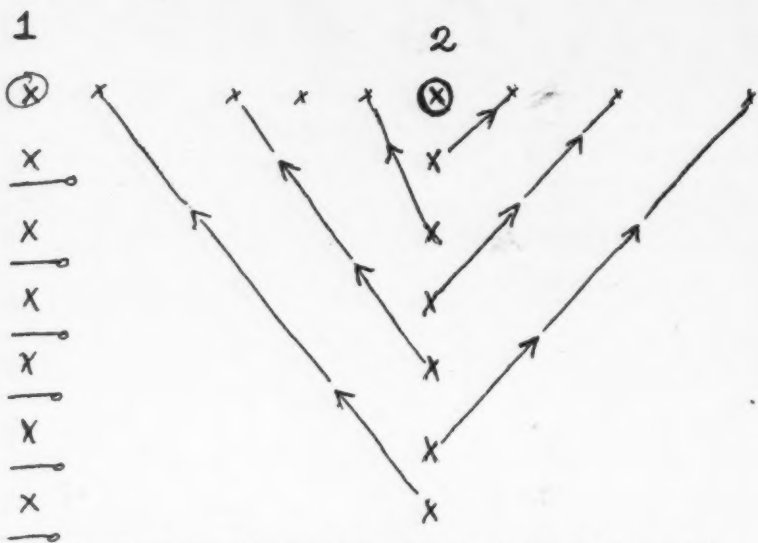
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"The Leap-Frog." Line twirlers in single line with batons horizontal on floor by feet. The first twirler is doing the Two-Hand-Spin with the last twirler's baton. She tosses up, steps forward, picks up her baton and commences a routine twirl which will be followed by the others. The 2nd twirler catches tossed baton, executes 2-Hand-Spin and she too tosses, step forward, picks up baton and follows Routine twirling, etc. to the last person; SHE is the star; she catches baton—blows whistle and upon that signal the other twirlers stop twirling and proceed into Diagram No. 2. Star twirler steps forward and performs solo while others execute Routine twirling.

notch members who will take over 1947's club this summer as assistant instructors and program directors. These two top-rated members are Miss Bette Fuehr and Miss Joyce Murphy. Another member

to be appointed by the assistant directors will act as recreational chairman.

The Twirlers have established their name by performing for local and out of town civic clubs; various clubs throughout Ellensburg; private parties, and also, in their natural course, twirl for every school function consisting of military music. The E. T. C. struck a popular note with city authorities last summer and were entered for the first time as a regular group in the city recreational program, with the instructors going on the city payroll.

The members maintain their high interest by staging club parties, meeting often, and spinning that baton at every possible opportunity.

Bette Fuehr and Joyce Murphy, drum majorettes of the Ellensburg Senior High School and instructors of the E. T. C., plan on a full schedule for the Twirling Club when they convene for their seventh year this summer. With twirling interest increasing, Joyce predicts a double in club membership. If this is correctly foreseen, the membership list can be chalked at around forty.

The E. T. C. is divided into three groups: (1) High school band twirlers; (2) J. H. S. band twirlers and (3) all others. Three weeks is generally required to educate beginners in the fundamentals of baton twirling. Members convene in early summer and adjourn in late fall.

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"BANDMASTERS AND MUSIC SUPERVISORS" ask for our "Free List" and discounts to "Schools and Teachers" on "Band and Orchestra Instruments"—"Guitars"—"Accordions"—"Harmonicas". S. M. Rudolph's, Atchison, Kansas.

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CHOIR GOWNS—Cash paid; Choir pulpit, glee club, Academic gowns. Lindner, 152-SM West 33, New York 1, New York.

Trade Winds

New Appointments

Nathan Broder has taken over the supervision of Schirmer's Symphonic Orchestra Department. It was announced recently. The new appointment is in addition to his duties as manager of the Publication Department.

Mr. Broder came to the firm eight years ago to manage its Rental Library. He has been largely responsible for developing Schirmer's Rental Library to its present status as one of the largest and most important collections of American orchestral works of its kind.

G. Schirmer, Inc. also announces the appointment of John Verrall as Editor for Orchestral and Band Music. In 1946 Mr. Verrall, who has studied with Aaron Copland, Roy Harris and Zoltan Kodaly, was awarded a Guggenheim Fellowship for composition. His works have been performed by the New York Philharmonic-Symphony, the Minneapolis Symphony, and other major orchestras.

Music Dealers Ads Are Big Feature in May

Merchants Approve Music Week Contest

Enthusiastic expressions of approval have been received by Targ & Dinner, Inc., Chicago, who recently announced an advertising contest in observance of the Music Week, May 4 to 11th, in place of the window display contest of the preceding two years.

The real purpose of the contest is to stimulate greater public interest in this occasion. It is therefore gratifying to have received the approval of this plan from a number of dealers and leaders in the music industry, said Max Targ. The contest is open to all piano, radio, record or general music merchants, and to department stores having a music department.

It is not necessary that the ad be devoted entirely to Music Week. All that is required is a striking presentation of the spirit of Music Week—a call for the participation of musical organizations in the observance of the occasion; encouraging musical events in the community; publicizing musical activities scheduled to take place during this period, or featuring the

1947 official keynote:—"Music is especially needed—now."

Tear sheets of the entire page on which the ad appears showing the name and date of the publication should be mailed before May 15th to Music Week Contest, c/o School Musician, 230 N. Michigan Ave., Chicago.

Six cash prizes will be awarded. The first prize \$100.00, second \$75.00, third \$60.00, and three prizes of \$25.00 each. The judges of the contest are well known in the musical publications field:—C. V. Buttelman, Robt. L. Shepherd and Glenn Burrs. All winners will be displayed on a special bulletin board at the Music Trade Convention, Palmer House, Chicago.



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Petite Anna Hartte Harrison of the Chattanooga, Tenn., Central High School, is an accomplished musician as well as the city's outstanding majorette. First chair saxophonist with the concert band, she is also a fine dancer and singer and liven's up her twirling routine with acrobatics such as the elbow stand above.

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